ABBEY ROAD
2019 MIX

ABBEY ROAD
BLU-RAY AUDIO

THE BEATLES



THE ABBEY ROAD



THE BEATLES ABBEY ROAD



Photos by Linda McCartney



Photo by Linda McCartney

FOREWORD

The long and unwinding road that cuts through the tree-lined suburbs of North London leads to an unassuming house, set back from the main road.

This house is, of course, Abbey Road Studios.

Our first arrival was thrilling: we entered by the tradesman's entrance – still not qualified to use the grand front door – and discovered that this 'house' went on forever with studios, rooms, offices and cupboards, filling every inch of its vast interior.

Studio Two was bigger than anything we had worked in before and, as we set up our basic equipment, we marvelled at its grandeur. Four boys in their early twenties starting a recording career that would last for, who knows, five, six years, or perhaps even longer.

The memories of that first session and the ones that followed are still vivid and remind me of how far we travelled, and how much we learned.

Our guide in the process was George Martin, who at that point was a junior producer in EMI's hierarchy.

We gazed in wonder at the magic of the recording process and how they could turn our live noises into a real record. After, we climbed the long stairway to the control room, where the grown-ups lived, to hear what we had achieved.

Through the following years we lived and breathed music creating a succession of ever evolving songs that led to our final album.

Having gone through some difficult days we had decided to go back to where we once belonged to record again with George Martin and this time agreed to the disciplines that had always been a part of recording with him. We all had plenty to contribute.

John brought in 'Come Together', which was changed from a Chuck Berry sound-alike to a sexy swamp song. George had brought two of the most beautiful songs he had ever written. Having been a late bloomer as a songwriter, he was now peaking with 'Something' and 'Here Comes The Sun', both of which would become Harrison classics. Ringo had taken a ride beneath the waves in his 'Yellow Submarine' and had found a magical 'Octopus's Garden'.

I had screamed 'Oh! Darling' into existence along with 'You Never Give Me Your Money', summing up our business woes, and 'Golden Slumbers', laying down our burdens.

John had created the achingly elegant, crystal-clear ballad 'Because'.

We had decided to gather up our fragments of songs we hadn't quite finished and create a train of thoughts that could bring the album to a close.

The Beatles recording journey had gone through many twists and turns, learning curves and thrilling rides. Here we were – still wondering at the magic of it all.

And in the end, the love we take… Well, you know the rest.
XXX

Paul McCartney

2019

INTRODUCTION

My first in-depth work for The Beatles was the creation of a soundtrack for the Cirque du Soleil *LOVE* show. Over 13 years later, my most enduring memories from that time are the playbacks of 'Come Together', on separate days, for Paul and Ringo. Their reactions were the same. Each closed his eyes as he listened, then turned to me and said, 'I remember that day.' And then added with a smile, 'We were really good that day.' This is what *Abbey Road* is for me – a band at the height of its powers. Time and Beatlemania may have eroded some of the youthful spirit of earlier years, but the complexity of the playing and the consummate ease with which they could attack any musical genre had reached a zenith.

I think the old team was put back together to dissipate the discord and frustrations experienced during the recording of *Let it Be*. My father, George Martin, was allowed the freedom not only to produce the sessions, but also to revert to his significant role in nurturing musical arrangements… and it shows. The return of engineers Geoff Emerick and Phil McDonald guaranteed a precision to the sound that was aided by the installation of a new recording desk, the TG12345. The new equipment allowed the recordings to be more complex. In fact, in many ways, *Abbey Road* became a template for how albums were recorded for the next 20 years. Yes, there is still the same impeccable efficiency in the arrangements and the technical brilliance of the playing we enjoyed on *Sgt. Pepper* and 'The White Album' but, with everything recorded on eight-track tape, there was an added advantage of not having to 'bounce' tracks quite so much.

Once again, when I was asked to remix this album, there was no better person to work alongside than Sam Okell. Our job gets tougher as time goes on. I mean, *Abbey Road* sounds pretty great already. To get you as close to the majesty of the original recordings as possible, we always strive to peel back the layers and be as pure as we can in our approach. The Beatles' work is amazing; we get older, but the music doesn't. There are no secrets about how the records sound as they do. The magic comes from the hands playing the instruments, the blend of The Beatles' voices, the beauty of the arrangements. Our quest is simply to ensure everything sounds as fresh and hits you as hard as it would have on the day it was recorded. In doing this, we are fortunate to work on *Abbey Road* in Abbey Road. We can recapture the sound of the orchestra in Studio One, or the band in Studio Two. We can have the same ADT (Artificial Double Tracking) that was used 50 years ago; we can even use any recording or mixing desk that the original team had at their fingertips.

For the first time, we have produced a Dolby Atmos version of the album alongside a 5.1 surround mix. But, whether in fully immersive audio or in stereo, this is still *Abbey Road*. It is not a record that sounds like the greatest band in history winding down. Far from it. It is one of their greatest ever achievements in a recording studio – a masterful combination of performance and technical expertise. I am so grateful that this album exists and even more grateful to Paul, Ringo, Yoko and Olivia for asking me to work on this 50th anniversary edition.

Giles Martin
2019



Photo by Linda McCartney









Photos by Linda McCartney

THE ROUTE TO ABBEY ROAD

More than 50 years since it was recorded, the music of The Beatles is omnipresent. But in the 1960s no one foresaw that level of staying power. In fact, the group themselves were never complacent about their popularity continuing. 'Beatles didn't sell on a name,' John stressed in a 1973 interview. 'Everybody thought it was easy. Just put your name on it and you got a million seller. It's not so.' Indeed, pop music was regarded as ephemeral. Fans were expected to be fickle and either swiftly switch their allegiance to the next 'Big Thing' or outgrow such nonsense. By maintaining a sequence of successful records, year after year, The Beatles were in uncharted territory. The music scene was undergoing seismic changes, and the group were conscious of a new breed of artists competing for the attention of an increasing number of album buyers. Many of their early contemporaries had reached a peak and fallen by the wayside.

Nonetheless, The Beatles never opted for a safe path to sustain their commercial success. In 1968, they chose a different musical direction from that pursued in the previous year with *Sgt. Pepper* and also had to steer a course through a variety of personal and business distractions that had entered their orbit. Anyone who had worried about what on earth might be going on during the radio silence after the chart run of 'Lady Madonna' was heartened when new records surfaced at last. First up, was the very long, but irresistible, 'Hey Jude' single to soothe summer's end. Then came their double LP called *The Beatles*, offering a smorgasbord of musical styles to sample. The album skipped in a heartbeat from a whimsical folk song to a heavy rock riff to a nostalgic Hollywood pastiche. Measured by its enormous sales and mostly positive reviews, the new collection did not disappoint.

Excitingly, two weeks before the release of 'The White Album', it was announced that The Beatles would play 'three live concerts at London's Chalk Farm Roundhouse for three successive nights starting December 15 or 16 … a one-hour TV spectacular may be built around the shows.' As it had been more than two years since their last live performance, this was startling news from Apple. Soon after, however, the December issue of *The Beatles Book Monthly* reported that the venue and timing of the concerts had been changed. 'An Apple spokesman asks us to emphasise that there is no point in people continuing to write in for tickets,' the magazine advised. 'Letters already received there run to well over 20,000 ticket requests, far more than the number of available seats.' But it seemed all was not lost. The fan magazine notified its readers that there would be three shows in January from which a one-hour TV show would be assembled. A 'Lucky Dip Coupon' was printed in *The Beatles Book Monthly* so that, through a lottery, '50 pairs of Beatle People will see the "live" Performances!' The aim at this stage was to play 'songs from





Photo by John Lennon / Yoko Ono

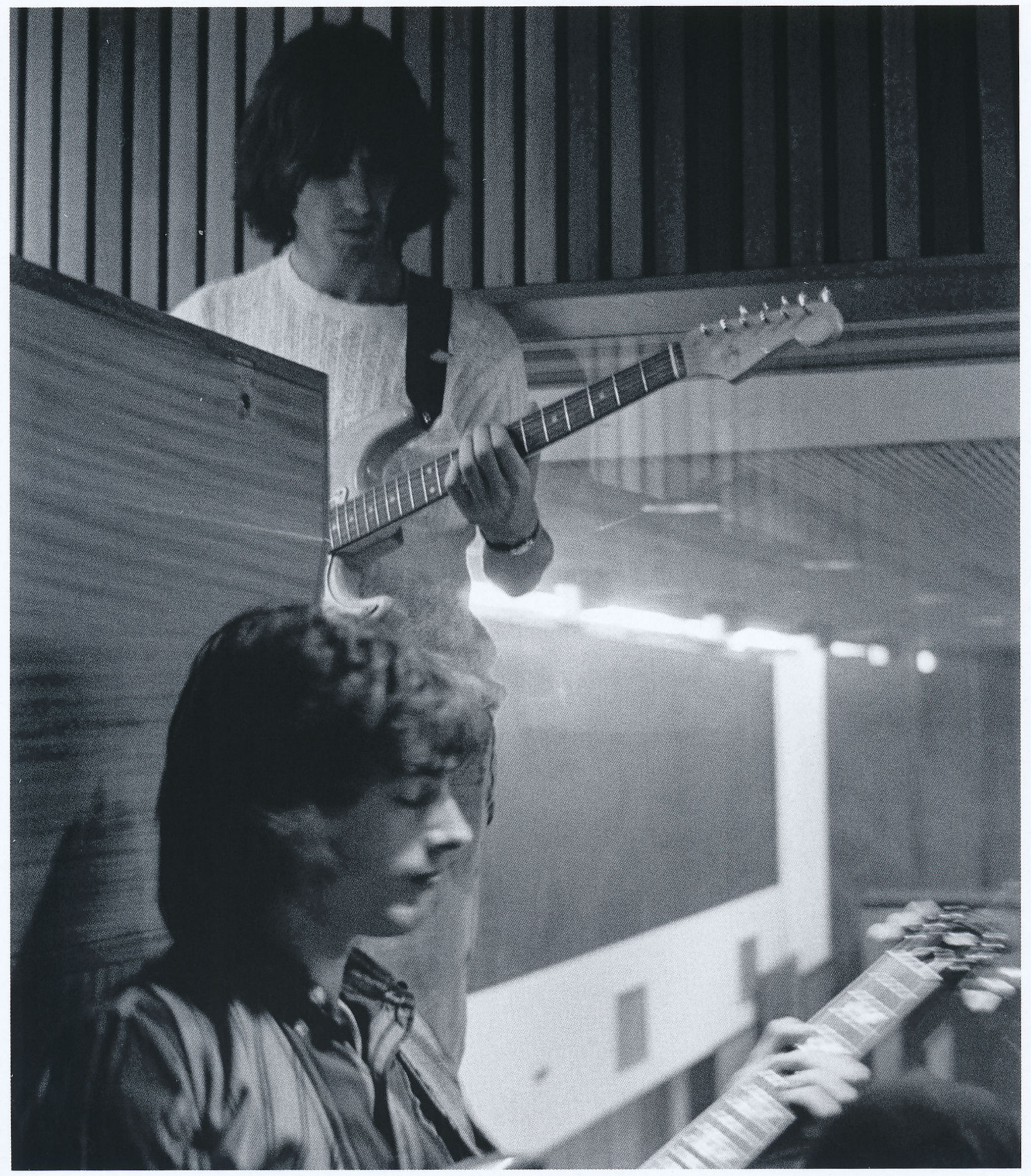


The Beatles' current bundle of 30 LP tracks but a few oldies will be included too'. By Christmas, the plan had been modified to one concert in some unspecified venue on 18 January 1969.

In the run-up to the start of this new Beatles enterprise, John, Paul, George and Ringo had pursued individual projects and taken time out to recuperate from their heavy workload during the past year. In November, John and Yoko had released their avant-garde sound collage *Unfinished Music No. 1: Two Virgins*, with cover photographs of the pair naked. The sleeve caused considerable controversy, not least within The Beatles. John later told a journalist that 'Paul gave me long lectures about it and said, "Is there really any need for this?"' In December, John and Yoko appeared together in the filming of the TV show *The Rolling Stones Rock and Roll Circus*. John sang 'Yer Blues' from 'The White Album' with Eric Clapton (guitar), Keith Richards (bass) and Mitch Mitchell (drums). It was an unusual move to perform a song by The Beatles without them all there, but it was largely unheeded as the programme was not seen until 1996. Paul had stayed with his future wife Linda Eastman and her daughter in their New York apartment; they also spent time at his Scottish farm and visited Portugal. In between these breaks, Paul supervised sessions for Mary Hopkin's Apple album *Post Card*. George had flown to California to produce tracks for an Apple album by Jackie Lomax and then hung out with Bob Dylan and The Band in Woodstock, New York. Ringo holidayed in Sardinia and, capitalising on a cameo appearance in *Candy*, was developing an acting career with another movie, *The Magic Christian*, due to start filming in February.

By the time the group reunited on the sound stage at Twickenham Film Studios on 2 January 1969, plans for their televised live concert had become even more

'Everybody thought it was easy. Just put your name on it and you got a million seller. It's not so.'
John





left to right:
John & Yoko,
Paul & Mary,
George & Jackie,
Ringo in *Candy*

adventurous. Still number one in the UK, USA and many other countries, 'The White Album' was hardly old news. Yet they abandoned the idea of playing anything from it, choosing instead to learn a set list of new songs. 'We'll probably write some fast ones here together,' John told producer George Martin on the first day of rehearsals. With a provisional date for the concert now scheduled for 20 January 1969, that was particularly ambitious, even for The Beatles. As Paul said in 1969, 'When we came to do it, we said, "We'll write new songs," because we always wanted to keep ahead of ourselves. We're bored immediately.' Furthermore, it had been decided to film all their rehearsals so that viewers might trace the evolution of each song. 'Really to see a work in progress was the idea,' Paul recalled. 'Just to see something from the absolute first little seed of the idea brought through to fruition – and then we were going to play it all in glorious Technicolor.' As the climax of the project was a return to live performance, the group imposed a rule that no studio effects and overdubbing could be considered for the arrangements of the songs.

During the rehearsals, Paul usually arrived first and amused himself at the piano with anything from a Bach-inspired piece to 'Tea For Two Cha Cha'. He also worked on his embryonic piano ballads 'Let It Be', 'Golden Slumbers' and 'The Long And Winding Road'. John was always accompanied by Yoko, who sat by him throughout the rehearsals. George meticulously readied his guitars, wah-wah pedal, Leslie speaker and amps. Ringo chatted to the director, Michael Lindsay-Hogg, and his crew about methods of filmmaking. Engineer Glyn Johns, who had worked regularly with The Rolling Stones, balanced the sound. Encircled by cameras, The Beatles huddled together – one moment feeling too hot from the film crew's lights and the next too cold from the large building's wintry draughts.





A detailed history of the time spent on this project, eventually released in 1970 as an album and film called *Let It Be*, can be saved for another time. To cut to the chase, it seems to be the Twickenham rehearsals that have characterised the whole *Let It Be* project as an unhappy one – both in the minds of anyone who has watched the movie and of The Beatles. All four admitted that there were underlying tensions, no doubt amplified by their unfamiliar surroundings and the constant presence of cameras and microphones literally bugging them. The audio on hundreds of film sound rolls provides an invaluable historical record of these days. The Twickenham tapes, in particular, contain some candid group discussions about whether to continue as a unit.

Paul felt that only by working hard together might The Beatles survive. 'I was always trying to keep us together. I would suggest projects,' he explained. 'I outlined this idea of *Let It Be* and I think it was John who said, "Oh, I get it, he wants a job." I said, "Yeah, that's it. I want a job."'

'Paul had this idea that we were going to rehearse, more like Simon and Garfunkel, looking for perfection,' John commented. 'And we couldn't get into it.' The other Beatles' enthusiasm for the planned concert ebbed and flowed. But there are many happy moments captured on the tapes when they jam old favourites, made-up-on-the-spot songs and unreleased early Lennon-McCartney compositions such as 'Because I Know You Love Me So', 'I'll Wait Till Tomorrow' and 'One After 909'.

As the days ticked away at Twickenham, Michael Lindsay-Hogg's primary concern was where the proposed concert should take place. In his discussions with them, the director playfully expressed his frustration over the lack of a unanimous decision on a venue by characterising the four Beatles as countries in the United Nations. As Ringo continually vetoed ideas to venture abroad, he was nicknamed 'Russia'. The hire of two ocean liners (at a week's notice!) to take The Beatles and an audience to the Arabian desert for a torch-lit concert was just one of many quixotic ideas chewed over for the televised event.

On the seventh day of rehearsal, Michael Lindsay-Hogg had to cope with an even thornier problem. After an apparently cooperative morning playing 'Get Back' and 'Two Of Us', something happened during the lunch break that led George to announce he was quitting the group. His wonderfully understated diary entry for Friday 10 January 1969 read, 'rehearsed until lunchtime, left the Beatles, went home'.

This crisis was soon resolved. George agreed to return with two non-negotiable conditions – they would move to the cosier surroundings of their studio at Apple and there would no longer be a live television appearance. 'There's that famous old saying "You always hurt the one you love" and we all love each other and we all know that,' Ringo told the BBC the day before they regrouped. 'We still sort of hurt each other occasionally … and it builds up into something bigger than it ever was.'

Things were much sunnier at Apple, where they remained true to the original principles of recording with no studio effects and no overdubbing. The objective now was to document the group making an album in a similar way to their earliest sessions at EMI's Studios. The atmosphere was brightened further by an old friend of The Beatles joining them on keyboards. They had met Billy Preston in Hamburg when he had arrived to perform with Little Richard. In London to play with Ray Charles, Billy popped in to Apple and soon found himself down in the basement for the rest of the month. 'Everybody was happier to have somebody else playing,' George remembered, 'and it made what we were doing more enjoyable. It was like a breath of fresh air.'

Now comfortable in the environment of a recording studio – albeit one that was unfinished and equipped with gear on loan from EMI – The Beatles found their days at Apple more focused and productive than their time in Twickenham. 'For You Blue', 'Get Back' and 'Don't Let Me Down' were recorded during the first week. Eventually, it was decided to film two live sequences in order to give what was now going to be a movie a suitable finale. An unannounced lunchtime





concert took place on the roof of 3 Savile Row on 30 January 1969. Playing into a freezing wind, The Beatles gave a 42-minute concert. It was to be their last public performance ever, although, of course, no one knew that at the time. All that was reported in the pop paper *NME*, within an article called 'Allen Klein to help Beatles', was a casual mention that 'some of the specially-written songs were heard by startled passers-by in London's Savile Row last Thursday.' The following day, the cameras rolled for three songs that were unsuitable for the open air in the 'Apple Studio Performance'. With the last shout of 'Cut', filming was over and recording was paused for three weeks. There had to be a break at that point; Ringo was preparing for *The Magic Christian* and Glyn Johns had recording dates scheduled in the USA. But plans had already been discussed for more sessions. On 29 January, John told Glyn, 'You've come in on the most difficult album ever – sort of "people-wise" – between us. You got through all that with us. It hasn't been easy, this scene.'

Apple announced in mid-February that the release of the next Beatles LP was planned for April or May. Recording had been delayed, it explained, because George had to spend time in hospital following a tonsils operation. 'Four more tracks are needed,' the *NME* revealed. At this point, the songs completed in January 1969, along with some extras to raise the number to the usual total of 14, were to be released before the group embarked on another album.

In the Apple Studio, the day before the rooftop performance, John discussed future plans: 'When we've got this over, we'll lay out what we all think we ought to be doing for the next few months. Then we'll arrange, say, May or June for the next one. As long as we know. If we know we're gonna do the next one in June or July or something then we can get ready for it, because this LP was a surprise to us, really. That's why I'm singing "One After 909" – to get on the LP!' By September 1969, The Beatles had delivered *Abbey Road* before the album originally scheduled 'for April or May'.

In terms of its enormous popularity and musical ingenuity, *Abbey Road* challenges the status of *Sgt. Pepper's Lonely Hearts Club Band* as the group's greatest achievement. But who might have predicted that when the new year dawned? Operating within a fertile music business, The Beatles just knew they must maintain their work rate and keep making records.

'There's that famous old saying "You always hurt the one you love" and we all love each other and we all know that.'

Ringo

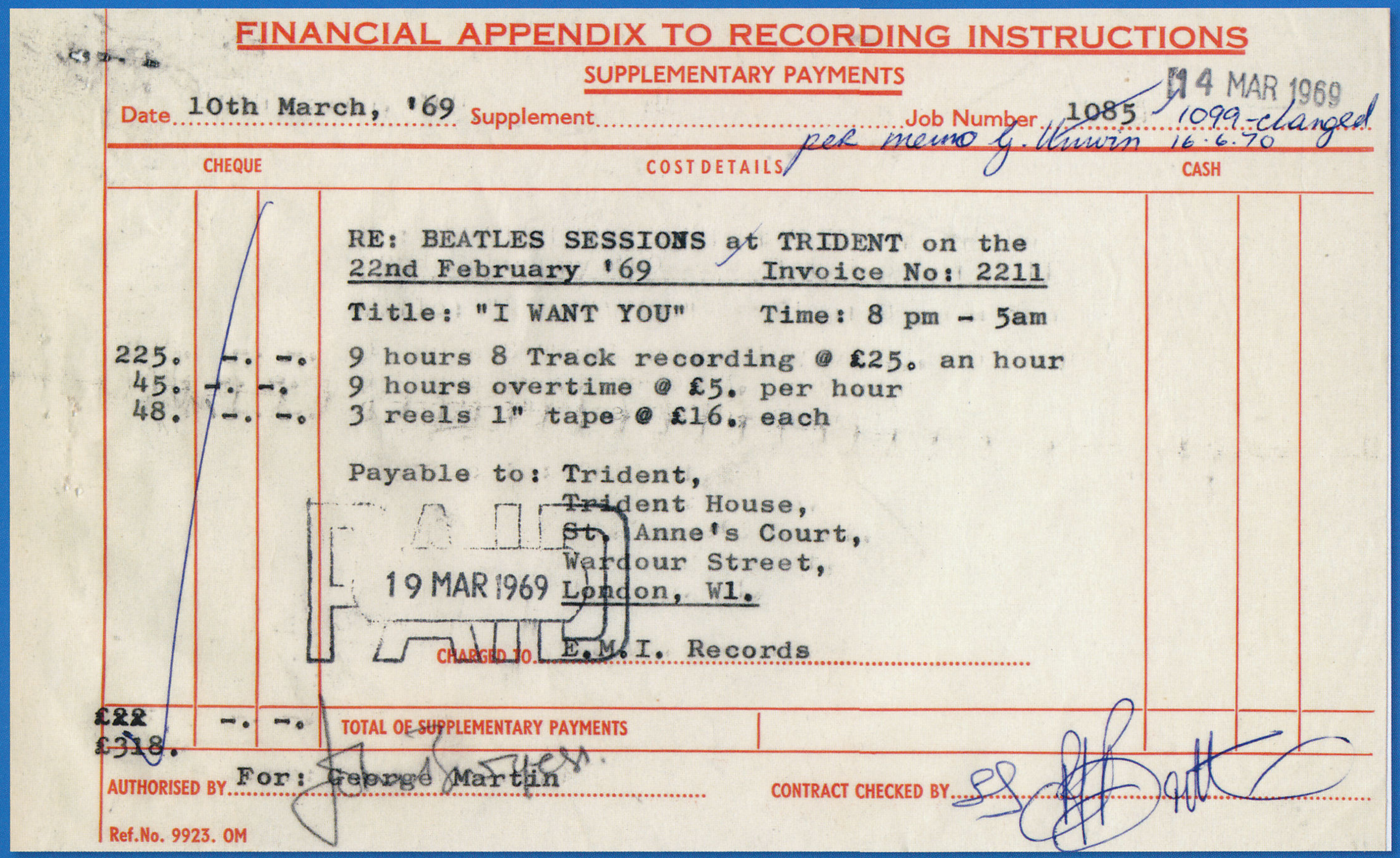
TRACK BY TRACK

With the benefit of hindsight, many assume that dissatisfaction with what had been recorded in January 1969 led The Beatles to rally together to make a final triumphant musical statement. The sheen of the production and the immaculate performances on *Abbey Road* make it tempting to think that. But this is just speculation. While there were occasions when 'a divorce' was mentioned in group discussions during January, by the end of that month the storm clouds appeared to have blown away.

True, there were also a few cloudbursts in the spring of 1969, but by the summer things seem to have become calmer. Certainly, the audio on the original session tapes indicates that. As George disclosed, 'I didn't know at the time that it was the last Beatle record. I remember liking the record and enjoying it, but I don't recall thinking that was it, because there was so much going on all the time.' 'There was always a possibility we could have carried on,' Ringo reflected. 'We weren't sitting in the studio saying, "Last record, last track, last take."'

The album, of course, is named after the location of EMI Recording Studios; it was some years after the LP's arrival that the studio complex was renamed 'Abbey Road'. When the album was released, The Beatles' recording career had lasted a little over seven years. During this prolific period, the group's collaboration with producer George Martin and the EMI engineers had reinvented the way that popular music was recorded. How fitting then that a collection of The Beatles' final recordings should be named in tribute to the road where the studios were situated. The irony is that, at the beginning of the year, The Beatles had wished to sever their connection with EMI Recording Studios.

When the Twickenham rehearsals petered out in January, The Beatles decamped to their office building in London. They had entrusted the installation of their basement studio there to Yanni 'Magic Alex' Mardas, the head of Apple Electronics. For several years, he had impressed the group with a panoply of futuristic ideas. Most had remained as just that… madcap ideas. 'Magic Alex said



FINANCIAL APPENDIX TO RECORDING INSTRUCTIONS

SUPPLEMENTARY PAYMENTS

Date 10th March, '69 Supplement Job Number ~~1085~~ 1099-changed per memo G. Unwin 16.6.70 14 MAR 1969

CHEQUE COST DETAILS CASH

RE: BEATLES SESSIONS at TRIDENT on the 22nd February '69 Invoice No: 2211

Title: "I WANT YOU" Time: 8 pm - 5am

225.	-. -.	9 hours 8 Track recording @ £25. an hour
45.	-. -.	9 hours overtime @ £5. per hour
48.	-. -.	3 reels 1" tape @ £16. each

Payable to: Trident,
Trident House,
St. Anne's Court,
Wardour Street,
London, W1.

PAID 19 MAR 1969

CHARGED TO E.M.I. Records

£22 ... £318. -. -. TOTAL OF SUPPLEMENTARY PAYMENTS

AUTHORISED BY For: George Martin

CONTRACT CHECKED BY

Ref.No. 9923. OM

that EMI was no good, and he could build a much better studio,' George Martin remembered. 'Well, he didn't. When we recorded at Savile Row I had to equip it with EMI gear.' The head of the Apple press department, Derek Taylor, described the last-minute lash-up as 'like cooking with a primus stove on top of a big expensive gas cooker because the gas wasn't connected'.

Nevertheless, The Beatles were still keen to develop a close-at-hand facility staffed with the most sought-after recording engineers. In April 1969, it was announced to the press that EMI's Geoff Emerick, who had worked on *Revolver*, *Sgt. Pepper* and a portion of 'The White Album' was joining Apple as senior engineer. The same month, *The Beatles Book Monthly* reported, 'The boys plan to do all future recording in their own studio … the engineer in charge is Glyn Johns. The Beatles think very highly of his abilities and they stopped recording in February when Glyn went to America to make some recordings with the Steve Miller Band.'

In his book *Sound Man*, Glyn recalled those circumstances. 'I got a call from The Beatles asking if Steve would let me go for a couple of weeks to return to London to do some sessions. They made him an offer he couldn't refuse, saying they would pay all the expenses incurred by the delay to his recording schedule.' At the end of February, in the independent studio Trident, Glyn was at the control board with George Martin beside him to record 'I Want You (She's So Heavy)'. Continuing in the spirit of the recent sessions at Apple, The Beatles aimed to capture a completely live performance. The amps were turned up so high that they received a complaint about the noise from outside the building.

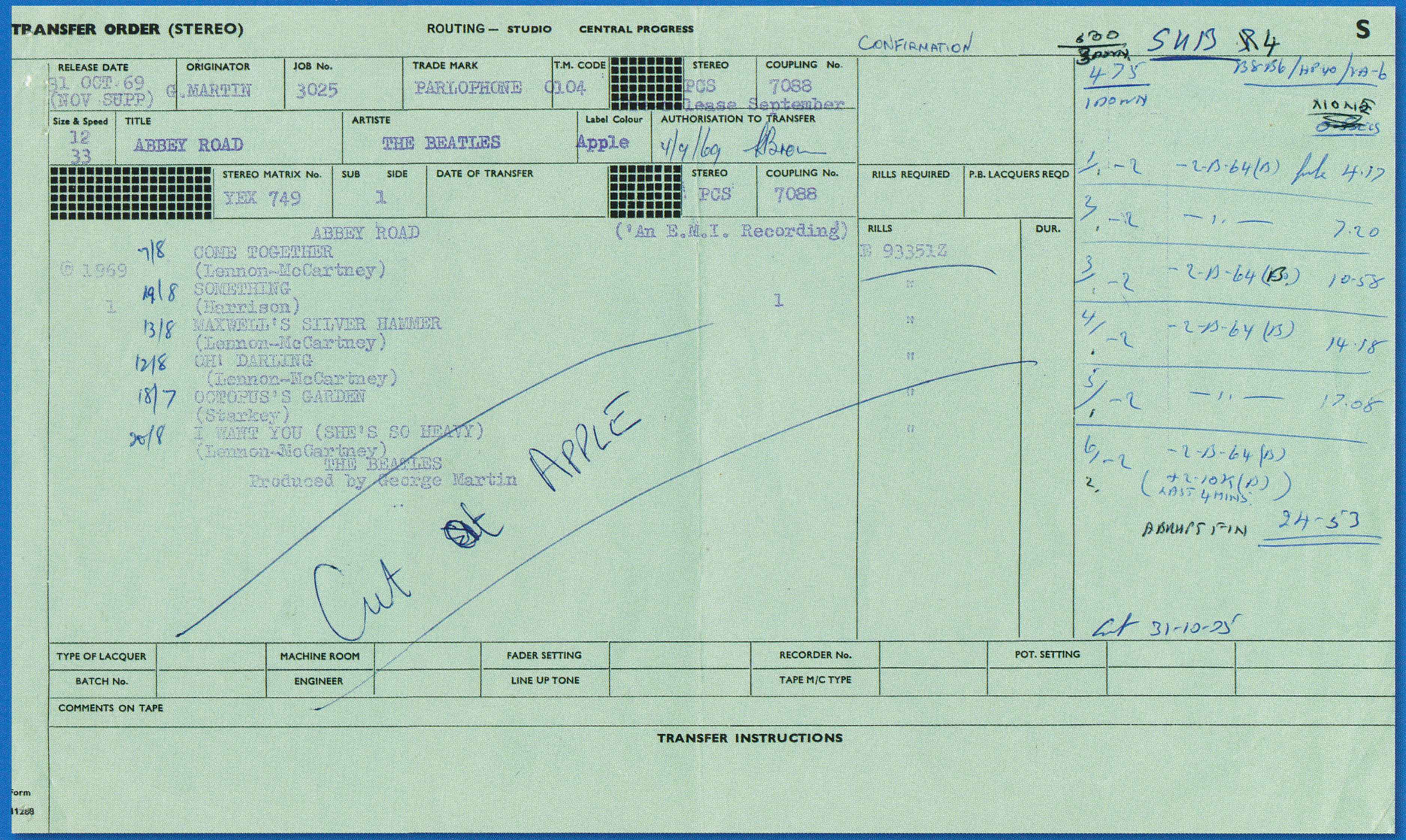
The recording of *Abbey Road* divides into two distinct time periods. The first phase included recordings made between late February and early May 1969. Five of the album's songs were started in this period: 'I Want You (She's So Heavy)', 'Something', 'Oh! Darling', 'Octopus's Garden' and 'You Never Give Me Your Money'. Seven weeks elapsed between the raucous Trident recording of 'I Want You (She's So Heavy)' and the next Beatles sessions at Abbey Road that took place in mid-April for the single 'The Ballad Of John And Yoko' / 'Old Brown Shoe'. By May, Glyn Johns had made a compilation of the January recordings under the title 'Get Back'. But it was not yet certain whether the five extra songs might find a home within a new project or the previous one.

During these months, business dealings at Apple could be at times rather fractious. Allen Klein, who had been involved in the financial affairs of The Rolling Stones, The Animals and Herman's Hermits in the USA, had arranged speculative meetings with The Beatles at the beginning of 1969. The *NME* reported in early February that, following 'preliminary discussions with The Beatles', Allen Klein would 'advise them on the running of their Apple enterprises … he hopes to begin work next week.'

Hired to bring some order to the company, Allen Klein, in so doing, turned the original Apple ethos inside out. Running in parallel to his hirings and firings, there was also a protracted struggle over the shareholding in Northern Songs, the company that controlled the publishing of Beatles compositions. But the matter most seriously tugging at the heart of the group was disagreement over who should be appointed to control their financial affairs. Derek Taylor summarised the problem succinctly in *The Beatles Anthology*: 'The Beatles (some of them) employed Klein very quickly. So John, George and (I think) Ringo were happy fairly quickly. Paul was not happy for a very long time – never was.'

Paul remembered that the most highly charged moment caused by this fundamental disagreement occurred at Olympic Sound Studios. 'You Never Give Me Your Money' had been recorded there on 6 May. Three days later, a Friday evening, the group gathered at Olympic for further work with Glyn Johns. Allen Klein was returning to New York the next day and insisting he must take with him a management contract for three years signed by all four Beatles. Paul would not sign. 'For some reason the three of them were so keen to go with him that they really bullied me and ganged up on me,' he remembered in his book *Many Years from Now*. 'I said, No, I want a good deal out of this guy. I'll wait until Monday before we ratify anything. My lawyer will be present on Monday. So they said, "Oh, fuck off!" and they stormed off, leaving me with a session at Olympic.'

Glyn Johns was putting the finishing touches to the Steve Miller Band album *Brave New World* at this time. The now unwanted Beatles session was used for a collaboration between Steve Miller and Paul. 'He and I did a track of his called "My Dark Hour,"' Paul recalled. 'I thrashed everything out on the drums. There's a surfeit of aggressive drum fills. I played bass, guitar and drums and sang backing vocals. It was a strange time in my life and I swear I got my first grey hairs that month.' Glyn's 1969 diary shows a scheduled Beatles session for the next day was cancelled. Six days after Paul's dark hour at Olympic, he was interviewed for BBC Radio Merseyside by Roy Corlett. Asked whether there was still 'a great bond of friendship' between The Beatles, Paul replied: 'Yes, sure there is. They're my three best friends. They're good lads, I tell you.'



TRANSFER ORDER (STEREO) — ROUTING – STUDIO — CENTRAL PROGRESS — S — CONFIRMATION

RELEASE DATE	ORIGINATOR	JOB No.	TRADE MARK	T.M. CODE	STEREO	COUPLING No.
31 OCT 69 (NOV SUPP)	G.MARTIN	3025	PARLOPHONE	0104	PCS	7088

Size & Speed	TITLE	ARTISTE	Label Colour	AUTHORISATION TO TRANSFER
12 33	ABBEY ROAD	THE BEATLES	Apple	4/9/69

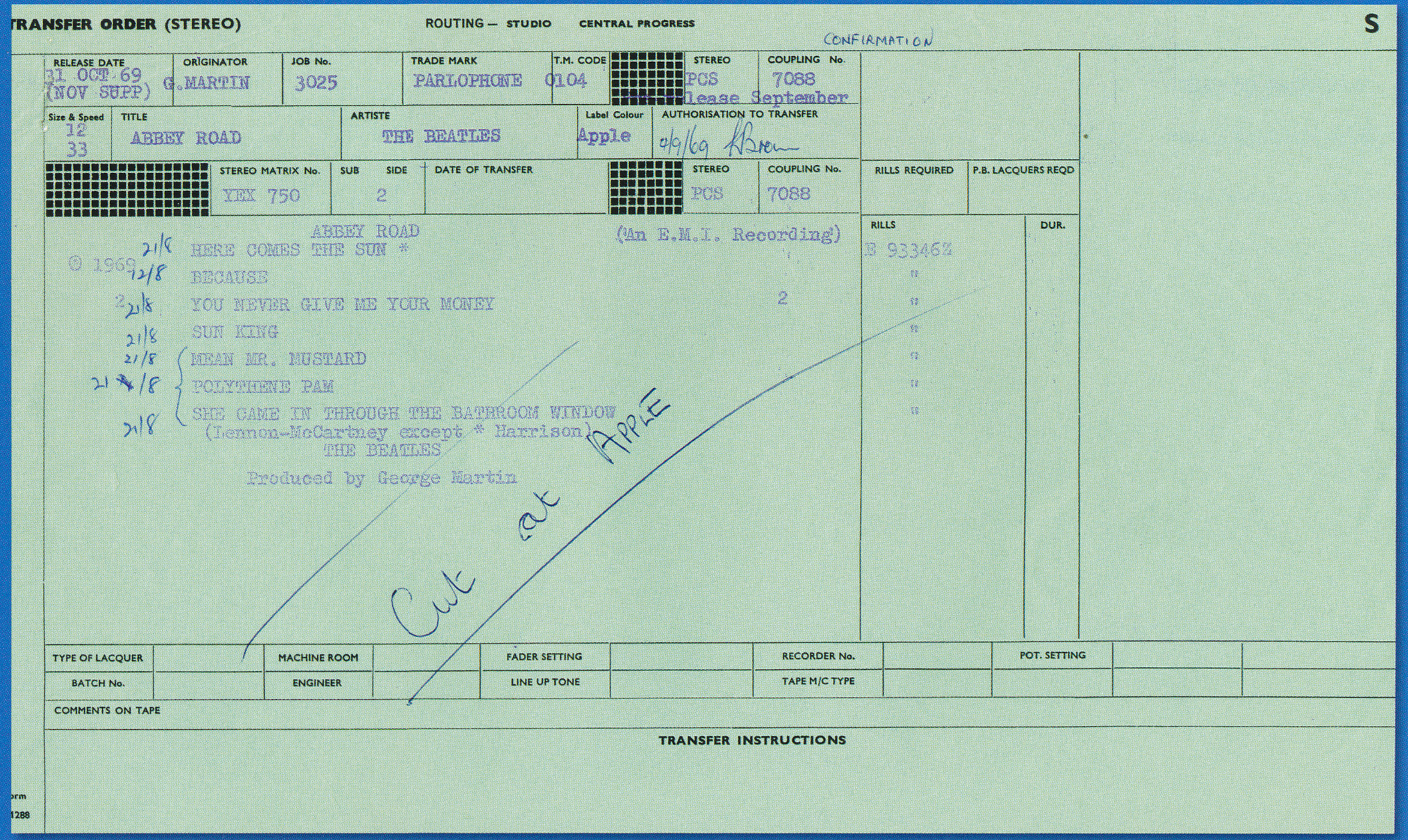
STEREO MATRIX No.	SUB	SIDE	DATE OF TRANSFER	STEREO	COUPLING No.
YEX 749		1		PCS	7088

ABBEY ROAD ('An E.M.I. Recording')
© 1969
7/8 COME TOGETHER (Lennon-McCartney)
19/8 SOMETHING (Harrison)
13/8 MAXWELL'S SILVER HAMMER (Lennon-McCartney)
12/8 OH! DARLING (Lennon-McCartney)
18/7 OCTOPUS'S GARDEN (Starkey)
20/8 I WANT YOU (SHE'S SO HEAVY) (Lennon-McCartney)
THE BEATLES
Produced by George Martin

RILLS: E 933512

Cut at APPLE

TRANSFER INSTRUCTIONS



TRANSFER ORDER (STEREO) — ROUTING – STUDIO — CENTRAL PROGRESS — S — CONFIRMATION

RELEASE DATE	ORIGINATOR	JOB No.	TRADE MARK	T.M. CODE	STEREO	COUPLING No.
31 OCT 69 (NOV SUPP)	G.MARTIN	3025	PARLOPHONE	0104	PCS	7088

Size & Speed	TITLE	ARTISTE	Label Colour	AUTHORISATION TO TRANSFER
12 33	ABBEY ROAD	THE BEATLES	Apple	4/9/69

STEREO MATRIX No.	SUB	SIDE	DATE OF TRANSFER	STEREO	COUPLING No.
YEX 750		2		PCS	7088

ABBEY ROAD ('An E.M.I. Recording')
© 1969
21/8 HERE COMES THE SUN *
12/8 BECAUSE
21/8 YOU NEVER GIVE ME YOUR MONEY
21/8 SUN KING
21/8 MEAN MR. MUSTARD
21/8 POLYTHENE PAM
21/8 SHE CAME IN THROUGH THE BATHROOM WINDOW
(Lennon-McCartney except * Harrison)
THE BEATLES
Produced by George Martin

RILLS: E 933462

Cut at APPLE

TRANSFER INSTRUCTIONS



Photo by Linda McCartney

Indeed, it was 'not always going to be this grey'. The remainder of the *Abbey Road* LP was the result of a consistent period of work during July and August. Following an extended break from recording together, The Beatles had reconvened with a clear purpose. Their previous album project was on hold until the documentary film was completed so, in the meantime, they decided to complete a new one. George Martin was delighted to find the group had opted to return to the relatively disciplined routines of recording at EMI. 'I was quite surprised when Paul rang me up and said, "We're going to make another record. Would you like to produce it?" My immediate answer was, "Only if you let me produce it the way we used to." He said, "We will, we want to." Everybody worked frightfully well and that's why I'm very fond of it. It was a very happy record.'

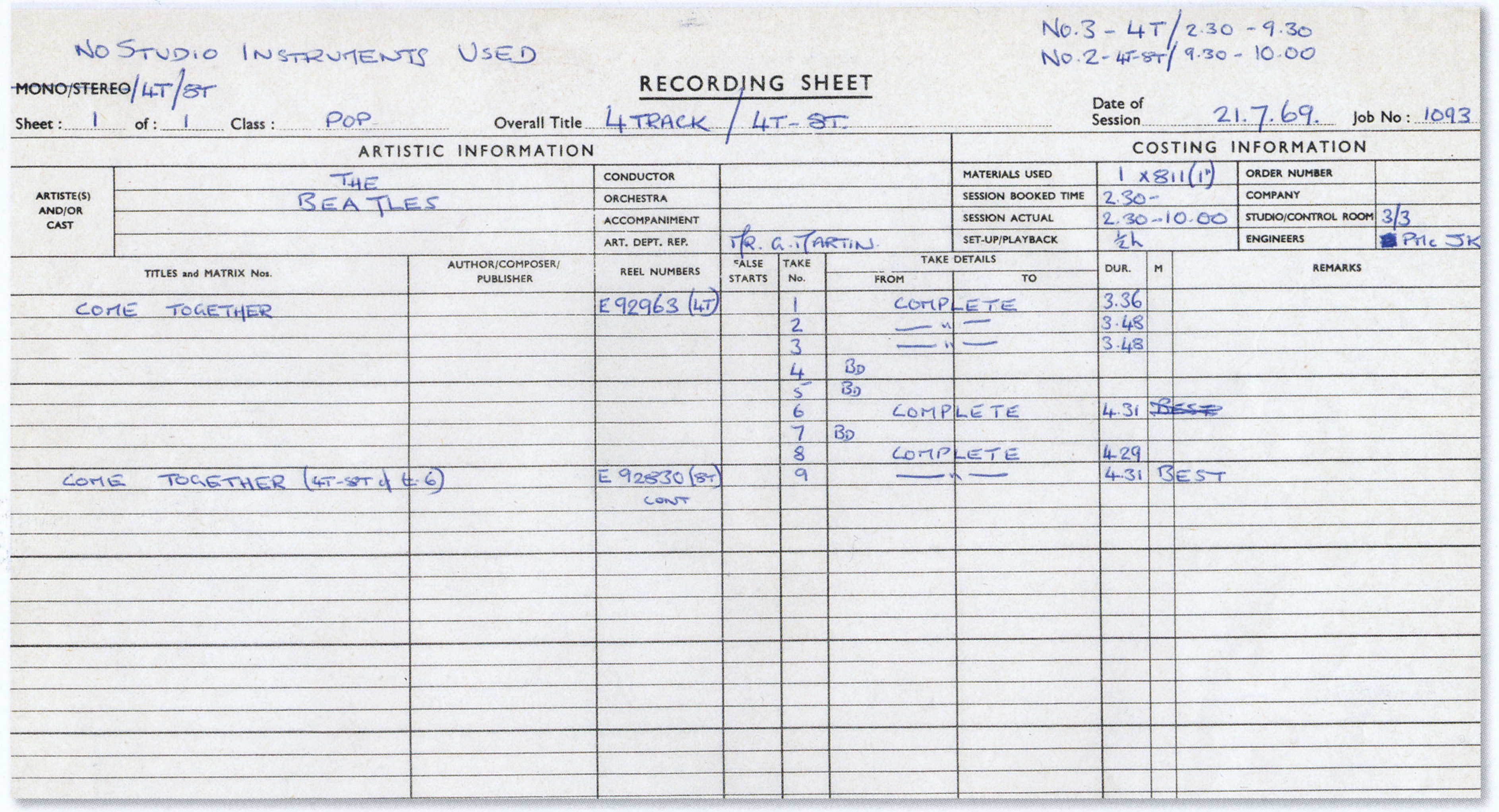
A few weeks before *Abbey Road* was in shops, press officer Derek Taylor revealed that the album was 'recorded at nice, workmanlike sessions which usually began at 2pm and continued until the end of the evening.' At the mixing console was either Geoff Emerick or Phil McDonald, familiar faces from many previous sessions at EMI. Renouncing the policy that had governed the 'Get Back' project in January, arrangements were often elaborate. 'This next Beatles album is really something,' John enthused in the summer of 1969. 'We got a bit tired of sort of strumming along forever. We got a bit into production.' For several songs, George Martin provided scores that were recorded towards the end of the sessions. Another key element of *Abbey Road* is the quality and intricacy of the harmony singing. There are comic backing vocals in the cautionary tale of 'Maxwell's Silver Hammer' and delicate choral work in 'You Never Give Me Your Money', 'Sun King' and 'Because'. However, as described in the following pages, many of the songs do have at their core live group performances onto which overdubs were later added. They were not layered entirely separately, instrument by instrument.

Abbey Road is the first Beatles LP for which all the songs were mixed solely in stereo, except for 'Octopus's Garden', which did receive mono mixes that were never used. The history of how the songs were recorded was researched mainly from two sources. First, all the original multi-track session tapes and stereo mixes were carefully listened to via digital 192kHz/24-bit copies. Second, written documentation found on tape boxes and studio paperwork – some of it recently discovered – proved extremely helpful. In some instances, the results of this new research will mean that previous chronicles of the recordings will differ from those in this book. Throughout, there are indications of which track on this collection's **Sessions CDs** features a particular stage of the recording process being described.

COME TOGETHER

Recorded: 21, 22 and 23 July 1969 – Studio Three, Abbey Road; 25, 29 and 30 July 1969 – Studio Two, Abbey Road

John: lead vocal, backing vocal, guitar, handclaps, tambourine
Paul: bass, backing vocal, electric piano
George: lead and rhythm guitars
Ringo: drums, maraca



NO STUDIO INSTRUMENTS USED

No.3 - 4T / 2.30 - 9.30
No.2 - 4T-8T / 9.30 - 10.00

MONO/STEREO 4T/8T

RECORDING SHEET

Sheet: 1 of: 1 Class: POP Overall Title 4 TRACK / 4T - 8T. Date of Session 21.7.69. Job No: 1093

ARTISTIC INFORMATION

ARTISTE(S) AND/OR CAST: THE BEATLES
CONDUCTOR
ORCHESTRA
ACCOMPANIMENT
ART. DEPT. REP.: MR. G. MARTIN

COSTING INFORMATION

MATERIALS USED: 1 x 811 (1")
SESSION BOOKED TIME: 2.30 -
SESSION ACTUAL: 2.30 - 10.00
SET-UP/PLAYBACK: ½h
ORDER NUMBER
COMPANY
STUDIO/CONTROL ROOM: 3/3
ENGINEERS: PM JK

TITLES and MATRIX Nos.	AUTHOR/COMPOSER/ PUBLISHER	REEL NUMBERS	FALSE STARTS	TAKE No.	TAKE DETAILS FROM	TO	DUR.	M	REMARKS
COME TOGETHER		E92963 (4T)		1	COMPLETE		3.36		
				2	— " —		3.48		
				3	— " —		3.48		
				4	BD				
				5	BD				
				6	COMPLETE		4.31		~~BEST~~
				7	BD				
				8	COMPLETE		4.29		
COME TOGETHER (4T-8T of tk 6)		E92830 (8T) CONT		9	— " —		4.31		BEST

One of the album's most recently written songs opened side one. Whereas no fewer than 12 of the 17 songs recorded for *Abbey Road* had been played during the filmed rehearsals and sessions in January, the origins of 'Come Together' lay in the second 'Bed-In' for peace staged by John and Yoko in Montreal from 26 May to 2 June 1969. The couple took telephone calls from radio stations around the US and Canada and received a flock of visitors at their bedside in the Hôtel Le Reine Elizabeth. Timothy Leary turned up, and he, his wife Rosemary and many others sang on the chorus of John's song 'Give Peace A Chance' when it was taped in the Lennons' hotel room on 1 June. A month later, the lively recording was released as the first Plastic Ono Band single.

Leary had gained notoriety through his evangelical espousal of the hallucinogenic drug LSD. In 1967, at the 'Human Be-In' at Golden Gate Park in San Francisco, he encouraged an audience of 30,000 to 'Turn on, tune in, drop out'. This phrase had been the title of his spoken-word album from the previous year, on which he preached what he believed to be the benefits of LSD for mankind. Aware of the power of a catchy slogan, he had devised another for his campaign to displace the then governor of California, former film star Ronald Reagan. Having hatched 'Come together – join the party', Leary asked John in Montreal to put it to music so that he might have an election campaign song. John busked something very quickly onto a tape, which was taken away for broadcast on some Californian 'underground' FM radio stations. John clarified the circumstances in 1980: 'Leary attacked me years later, saying I ripped him off. I didn't rip him off. It's just that it turned into "Come Together".'

Music publisher Morris Levy had a stronger case concerning John borrowing the opening words of a Chuck Berry song for 'Come Together'. 'I pointed out to John that it was very similar to "You Can't Catch Me",' Paul remembered. '"Here come old flat-top" was a lyric he could not let go of.' 'I could have changed it to "Here comes old iron face",' John stated. 'The song remains independent of Chuck Berry or anybody else on Earth, but they took me to court.' As part of a legal settlement, 'You Can't Catch Me' was recorded by John for his 1975 cover versions album *Rock 'N' Roll*.

John described his lyric for 'Come Together' as 'gobbledygook', but, of course, there have been attempts to tease out some meaning that might be hidden within the jumble of images, including a theory that each verse is about one of The Beatles. It was the song the counterculture locked on to when they first heard *Abbey Road*. Although John is mostly playing with words for the fun of it, 'One thing I can tell you is you got to be free' was an important statement following on from John's previous declaration in 'Revolution': 'You got to free your mind, instead'.

Some of the phrases do have roots in reality. 'Muddy water' and 'mojo filter' bring to mind the blues singer Muddy Waters and one of his signature songs, 'Got My Mojo Working'. 'Bag Productions' was a company founded by John and Yoko to handle their various artistic endeavours. The name had been inspired by the couple's several 'appearances' inside a bag that were alluded to on two singles in the charts when the sessions for 'Come Together' took place: 'The Ballad Of John And Yoko' ('eating chocolate cake in a bag') and 'Give Peace A Chance' ('everybody's talking about bagism'). During the recording of 'Come Together', John sang the word 'sideburns' as well as the more colloquial term 'sideboards'. As heard at the end of take five (**Sessions CD Three Track 1**), Paul wondered about one of the song's enigmatic descriptions: 'Early warning?' 'Yes,' John replied. 'A man like him would have it.'

In the UK, 'Come Together' was issued as the B-side of 'Something' five weeks after the release of *Abbey Road*. In the US, the coupling was released just five days after the LP. The *Billboard* Hot 100 was compiled from both sales and radio play data. Consequently, for six weeks, the two songs were listed separately on that chart, reaching as high as numbers two and three at one point. Due to a change in chart rules, both songs on the single were listed together at number one from the seventh week and thereafter.

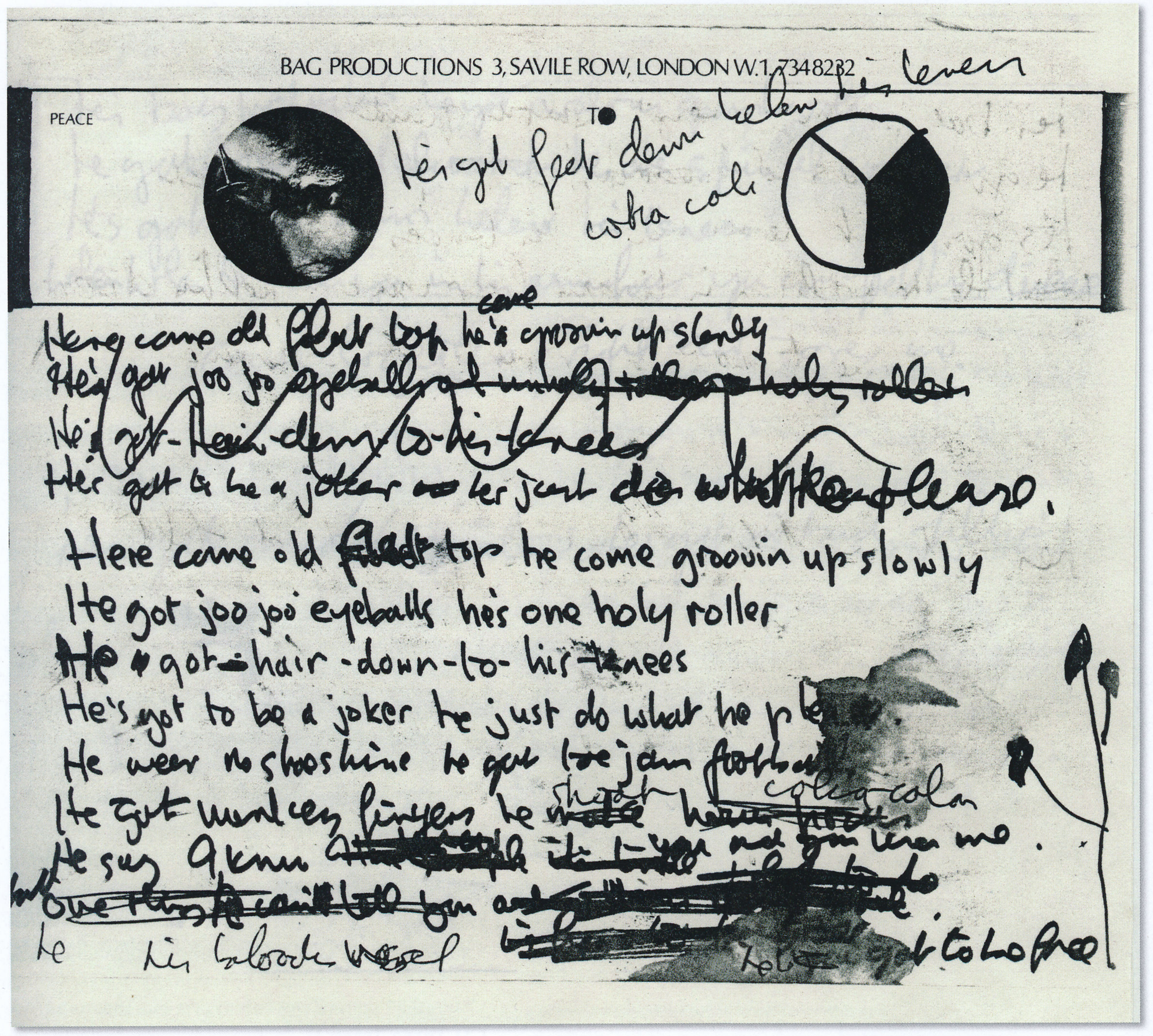


Photo by Linda McCartney

As John commented, 'It was a funky record' so, unsurprisingly, 'Come Together' quickly attracted two soulful versions by The Chairmen Of The Board, and Ike and Tina Turner. Michael Jackson later recorded a tight take of the song for his 1988 movie *Moonwalker*. In August 1972, John performed 'Come Together' with Elephant's Memory at the *One To One* charity concerts in New York City. 'You might remember this better than I do, actually … something about a flat-top, that's all I know,' John told the audience at Madison Square Garden. 'I'll have to stop writing those daft words, man. I don't know what I'm saying!'

'Paul remembers that 'John brought in "Come Together" as a jolly upbeat song that clearly resembled a Chuck Berry number. I said, "We need to slow it down and completely change the arrangement to make it funky and get away from Chuck's record."' Talking in 1969, John was pleased by the way the song had developed: 'I think it's pretty funky, but I'm biased, because it's my song and I dig it. It just happened well. That's a nice funky sound on it.' The group's performance is a superb example of how their great talent for arranging their songs did not necessarily lead to something elaborate. Adopting the principle of 'less is more', the combination of space with a tight performance creates the funky feel – a groove that Paul described as 'swampy'. John's singing provides a rock masterclass in controlled tension, energy and commitment. Even when the backing track was being recorded, John gave the guide vocal everything he had. 'I get very involved, y'know,' he pointed out before take five (**Sessions CD Three Track 1**).

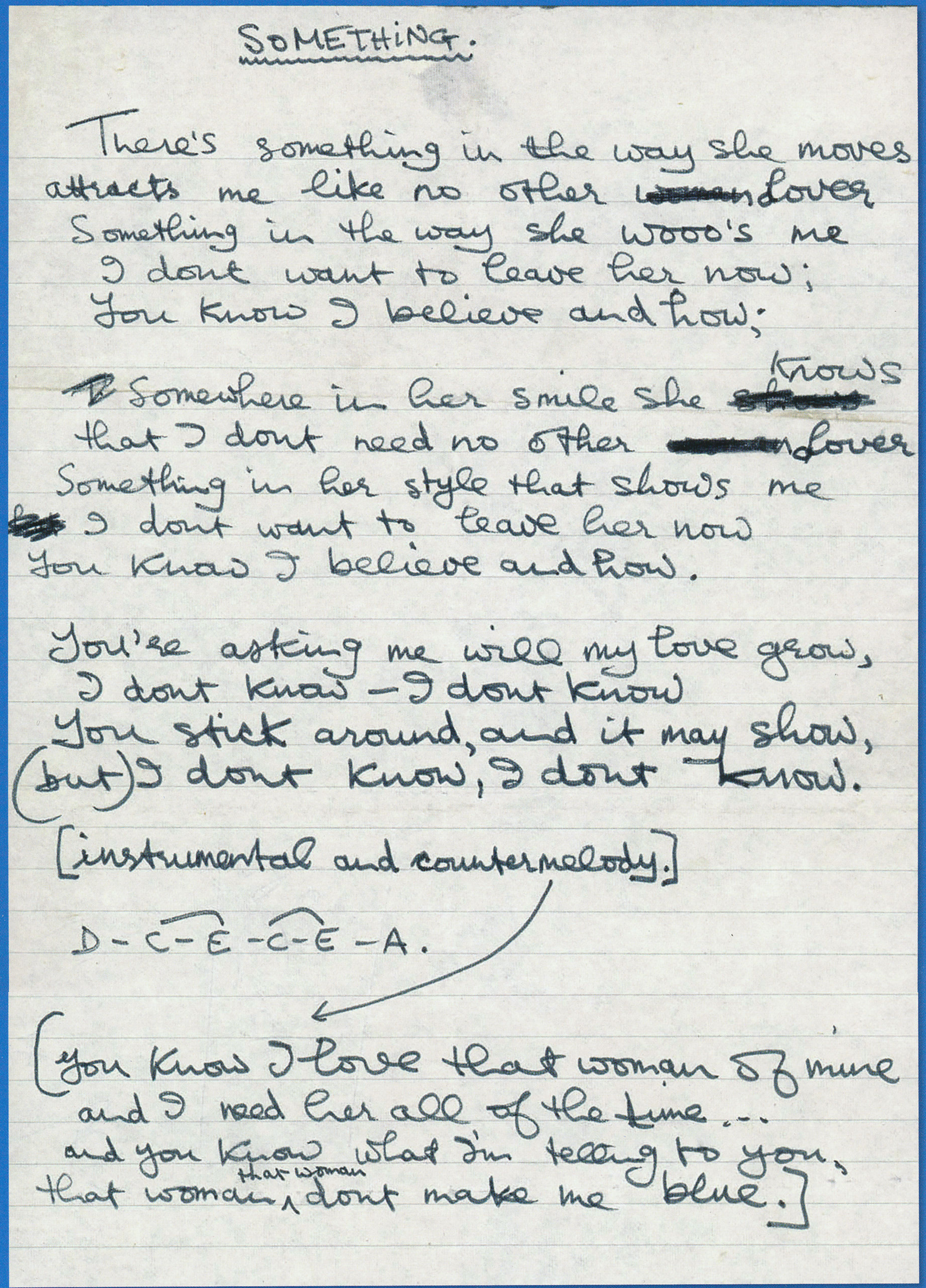
Eight takes were recorded on a four-track machine. Paul's bass is on track one; George's guitar on two; Ringo's drums on three; and four has John's vocal, clapping and, after the fourth verse, a tambourine. On take one, released on *Anthology 3* in 1996, silky-voiced singer Eartha Kitt is given a namecheck while the group vamped at the end. On takes two, six and eight, John preferred to sing 'Michael Lindsay-Hogg', the name of the director who had overseen filming of The Beatles during January 1969. The line 'He's got to get injections 'cause he's so hard to see' delivered during several of the takes was replaced by 'Got to be good looking 'cause he's so hard to see' when John overdubbed a new vocal.



There were eight takes; three of them (four, five and seven) were incomplete. After the final attempt, John reckoned there had been 'a few toe-jam footballs' in it, so take six was chosen as the master. This was named take nine when the four-track tape was transferred to an eight-track. While John overdubbed a new lead vocal, tape delay – described on the tape box as 'repeat echo' – was added as he sang and clapped. Electric piano and a guitar are on track five; six has guitar and a maraca; another guitar played during the solo section and the chorus is on seven; track eight contains harmony parts sung by Paul during verses two, three and four, with John also double-tracking some lines.

The harmony guitar parts performed during the chorus were faded out when the song was mixed. Less is more. 'The guitar sounds so great,' John is heard saying on the eight-track tape. In fact, everything does. Ringo's inventive drumming is enhanced by the powerful sound of the kit, partly created by dampening the tom-toms with tea towels. George's guitar parts are essential to the arrangement and imitated in most covers of the song. 'I laid that bass line down, which very much makes the mood,' Paul recalled. 'That was my contribution.' 'It's one of my favourite Beatle tracks,' John told David Sheff in 1980. 'It's funky, it's bluesy, and I'm singing it pretty well.'

'It's funky, it's bluesy, and I'm singing it pretty well.'
John



SOMETHING

DEMO VERSION
Recorded: 25 February 1969 – Abbey Road

George: vocal, guitar, two piano parts

FIRST VERSION
Recorded: 16 April 1969 – Studio Two, Abbey Road

George: rhythm guitar
John: bass
Paul: drums

Additional instrument:
George Martin: piano

REMAKE
Recorded: 2 May 1969 – Studio Two, Abbey Road; 5 May 1969 – Olympic Sound Studio; 11 and 16 July 1969 – Studio Two, Abbey Road

George: lead vocal, guitar
John: piano
Paul: backing vocal, bass
Ringo: drums

Additional instruments:
Billy Preston: organ
Recorded: 11 July 1969 – Studio Two, Abbey Road

12 violins, four violas, four cellos, one double-bass
Recorded: 15 August 1969 – Studio One and Studio Two, Abbey Road

During the 'White Album' sessions, George started writing what would become one of the most-covered Beatles songs. '"Something" was written on the piano,' George remembered in his book *I Me Mine.* 'I had a break while Paul was doing some overdubbing so I went into an empty studio and began to write. That's really all there is to it, except the middle took some time to sort out!' In fact, the melody for the verses had flowed so effortlessly that, just as Paul had feared when he dreamt up 'Yesterday', George worried whether he had, without realising, taken the tune from an existing song. 'I thought, "That is too easy. It sounds so simple, it must be something else." But it wasn't.'

The lyric proved more difficult to pin down. In 1969, George explained that, 'I could never think of words for it ... There was a James Taylor song called "Something In The Way She Moves", which is the first line and so then I thought of trying to change the words. But they came when I first wrote it, so in the end I just left it as that.' Signed to Apple Records in

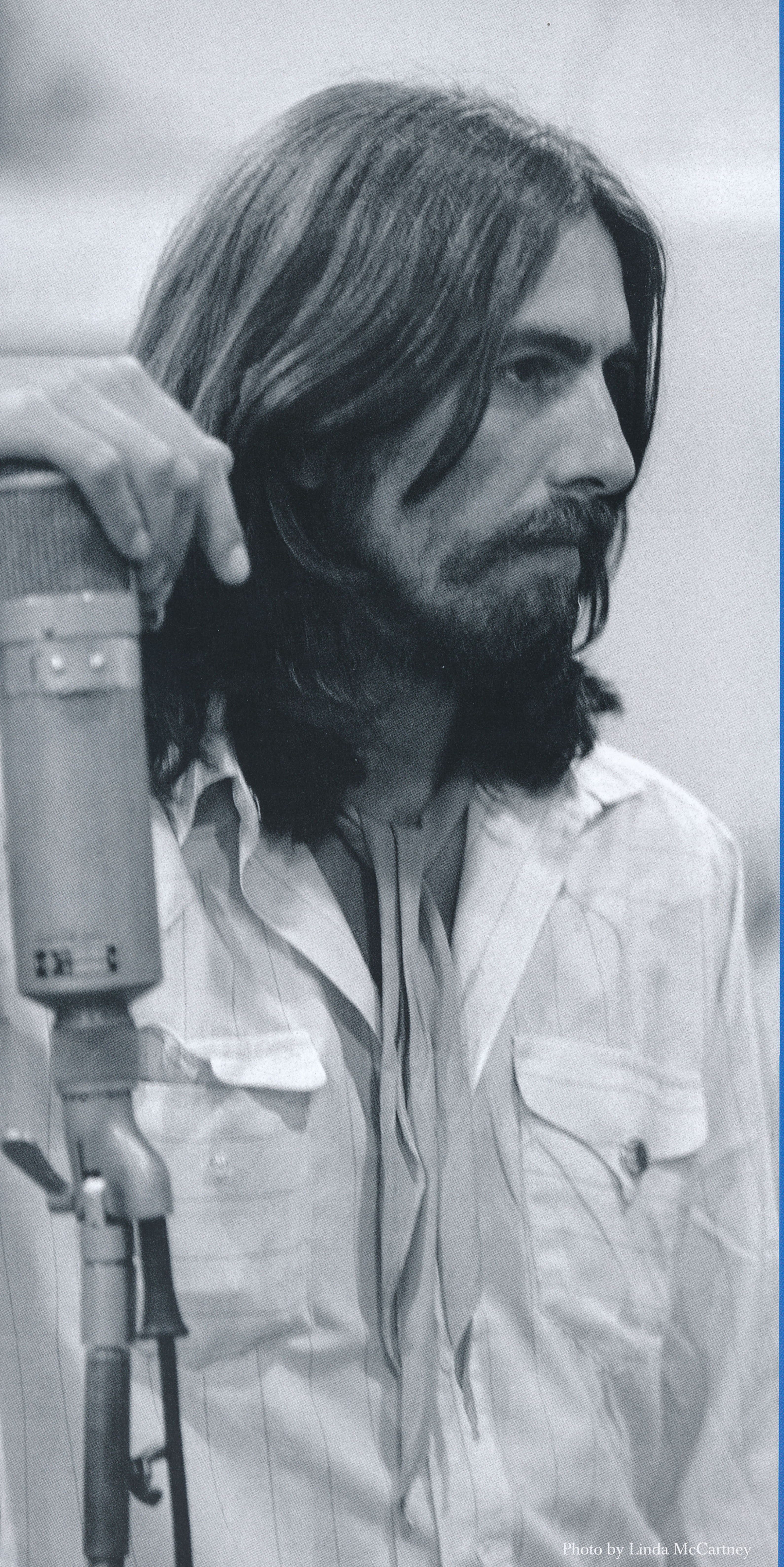


Photo by Linda McCartney

1968, James Taylor was recording his debut LP in London while The Beatles were working on their double album. 'If George, either consciously or unconsciously, took a line from one of my songs then I find it very flattering,' the singer-songwriter later remarked. 'All music is borrowed from other music. It's certainly not an unusual thing to happen.'

George first put forward 'Something' for consideration during the January 1969 sessions at Apple Studios. On 28 January, he sought some suggestions for the lyric. 'I can't think what attracted me at all,' he confessed. 'Just say whatever comes into your head each time,' John advised. '"Attracts me like a cauliflower"! – until you get the word.' 'But I've been through this one for about six months,' George replied. 'I mean just that line. "Attracts me like a pomegranate" – we could have that!' he joked. The following day, the group played another version of 'Something', before John declared, 'OK, should we get on with the rock 'n' roll show?' The following month, George recorded a solo demo of 'Something' on his 26th birthday (**Sessions CD Two Track 3**). By this date, 25 February, the lyric was complete and George also had some extra lines for the place where the guitar solo appears in the final version.

Chris Thomas, George Martin's assistant when 'The White Album' was recorded, had heard an embryonic version of 'Something' in September 1968. 'Do you like it, do you really think it's good?' Chris remembered George asking him. 'He said, "Oh, maybe I'll give it to Jackie Lomax then, he can do it as a single."' The producer of an Apple album by The Beatles' friend from the Liverpool group The Undertakers, George had already given Jackie his song 'Sour Milk Sea' for the LP. Impressed by the chart-topping reinvention of 'With A Little Help From My Friends' by Joe Cocker, George decided instead to send a demo of 'Something' for Joe to consider. The subsequent Cocker session for 'Something', with George playing guitar, took place before *Abbey Road* was released. However, there was no exclusive; the album *Joe Cocker!* was issued a month or so after The Beatles' LP. In the end, of course, the group laboured long and hard to perfect a version of 'Something' for their own album. Why give away such a great song?

George recalled that, 'When I was writing "Something", in my mind I was thinking of Ray Charles.' Eventually, Ray Charles covered the song for his album *Volcanic Action Of My Soul*. Frank Sinatra also recognised the quality of the ballad, introducing it in concert as 'maybe one of the best love songs ever written and it never says "I love you" in the lyric.' As he often did, Sinatra meddled a little with the words. His variation for the middle, 'You hang around, Jack, it might show', amused George, who slipped in that phrase when he performed 'Something' at concerts in Japan during 1991. George's favourite cover versions were by soul greats Smokey Robinson and James Brown. 'It's just unbelievable the way James sings it and the arrangement is really beautiful,' George enthused. 'I've got it on my jukebox at home.'

Of course, The Beatles' version moved everyone when Abbey Road was released in September 1969. Describing it during a radio interview as 'about the best track on the album', John reckoned that 'We'll probably put "Something" out as a single in America. They're red hot for it over there.' It was also a single in the UK, where it was their only 45 to have been taken from an already released LP. 'They blessed me with a couple of B-sides in the past. But this is the first time I've had an A-side. Big deal, eh?' George laughed on BBC Radio 1's *Scene and Heard* programme in October 1969. Paul stated in that month that 'this, to my mind, is the best song George has ever written' and, over many years since then, he has performed 'Something' in solo concerts. At the *Concert for George* in 2002, as 'a tribute to our beautiful friend', Paul began singing 'Something' while strumming a ukulele. He was joined in the second verse by musicians including Eric Clapton, Jeff Lynne, Billy Preston and Ringo, and the band's performance built to an emotional climax.

After preliminary work on 'Something' in the Apple basement during January 1969, the next studio recording was made when George visited Abbey Road for a demo session. The other songs recorded on his birthday – 'All Things Must Pass' and 'Old Brown Shoe' – had also been tried out by The Beatles in January. The demo of 'Something' was played in A major, a tone and a half lower than the C major home key of the final version. George's guitar and voice were recorded on tracks one and four of a four-track tape. Two piano parts were then added to tracks two and three. A mix of the demo featuring just guitar and vocal was issued on *Anthology 3*. **Sessions CD Two Track 3** is a new mix of George singing accompanied by guitar and piano.

The next session for 'Something' at Abbey Road took place during the evening of 16 April, following an afternoon spent recording 'Old Brown Shoe'. Two days previously, Ringo had been unavailable to play on 'The Ballad Of John And Yoko' due to his acting commitments for *The Magic Christian*. As Ringo was also away filming on this day, Paul again played drums for 'Something', recorded on track two; John took over the bass on track one; George's electric guitar is on three; and it is George Martin's piano performance on track four. The three Beatles and their producer worked out an instrumental arrangement over the course of 13 takes. 'An ending already!' John observed at the end of take nine. 'I missed two notes out,' he admitted at the conclusion of take 12.

Over two weeks passed before work resumed on the song. With Ringo now present on 2 May, they decided to start anew. Glyn Johns was in the control room while the group worked through 36 takes. Paul's bass was recorded on track one; Ringo's drums on two; George's guitar on three; and this time piano was played by John. From take nine onwards, two outputs were taken from George's guitar; the new one, recorded on track six of the eight-track tape, was the sound of it coming through a rotating Leslie speaker. In take 27, once the song had ended, John led the group into a coda based on a repetitive riff he played on piano. Each time The Beatles fell into that jam, the tape was stopped after a few seconds – except for take 36, the final one used for the master, when it continued rolling for nearly five minutes. The Beatles' unerring quality control meant that the idea of such an unlikely coda for George's song was deemed unnecessary. John used the riff to much greater effect the following year when it was the foundation of his song 'Remember' on the 1970 LP *John Lennon/Plastic Ono Band*.

After overdubbing on 5 May at Olympic Sound Studios and further work at Abbey Road on 11 and 16 July, more parts were now present on the eight-track tape, including Billy Preston playing organ. One element was taken away: John's piano part on track four was wiped when cymbals and percussion were dubbed over it. Takes 37 and 38 were reduction mixes made when transferring the recordings to another tape. By the time the final session for 'Something' took place to record George Martin's string arrangement, take 39 on the second reel included George's lead guitar parts and overdubbed descending piano notes on track one; the original drum performance that had been bounced together with overdubbed percussion on two; Paul's new bass line on track five; the Leslie guitar played by George on track six; George's double-tracked vocals and Paul's harmony singing, which had been combined on seven; and the organ on eight. The 21-piece string section was recorded in stereo across tracks three and four. This beautiful George Martin arrangement, with its pinpoint pizzicato playing in the middle section, has been isolated on **Sessions CD Three Track 10**.



Emitape

TAPE NO E90644 IDENTITY The Beatles

MATRIX NO	TITLE	TAKE	START	FINISH	MASTER	REMARKS
	Old Brown Shoe	1	F/S			Tr1. Piano 2. Guitar 3. Solo 4 Vocal
		2	Complete		Best.	
	All Things Pass	1	F/S			Tr1 Gtr 2. Gtr. 3 Vocal 4. Vocal
		2.	Complete		Best	
	Something	1	Complete		Best	Tr1 Guitar 2 Piano 3 Piano 4 Vocal.
	PLEASE RETURN TO TAPE LIBRARY					

MACHINE NO STUDIO | TAPE LENGTH / FT. | TAPE SPEED 15 i.p.s | TAPE TYPE 888 | RECORDING ENGINEER Kms.

P.S. 10472 DATE 25 - 2 - 1969

E.M.I. TAPE LIMITED
HAYES · MIDDLESEX · ENGLAND

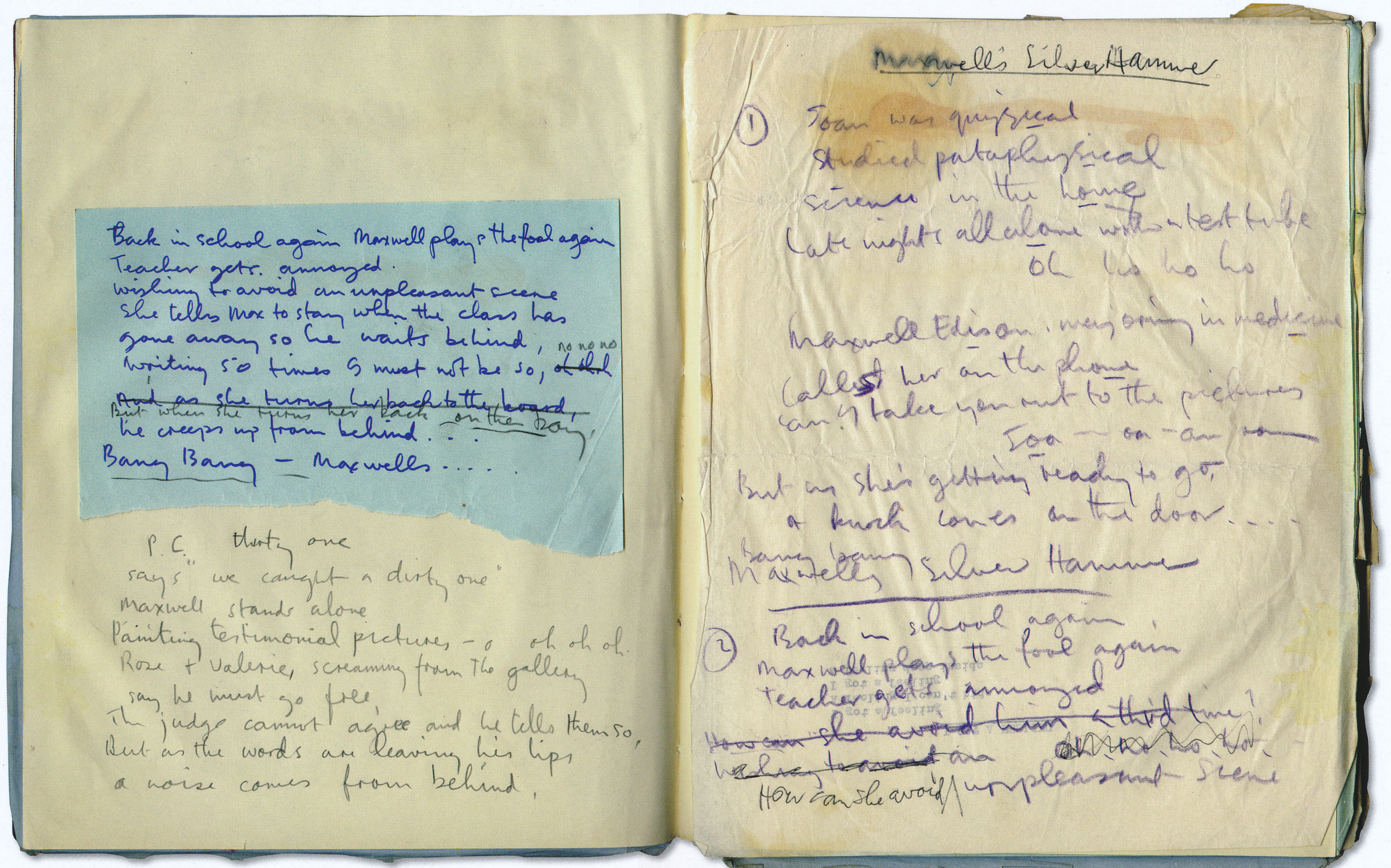
MAXWELL'S SILVER HAMMER

Recorded: 9, 10 and 11 July 1969 – Studio Two, Abbey Road;
6 August 1969 – Room 43 and Studio Three, Abbey Road

Paul: lead vocal, piano, guitar, Moog synthesizer, harmony vocals
George: bass, guitar, harmony vocals
Ringo: drums, anvil, harmony vocals

'It epitomises the downfalls of life,' Paul explained. 'Just when everything is going smoothly – "Bang! Bang!" – down comes Maxwell's silver hammer and ruins everything.' The song had been brewing in his mind for some time before it was recorded. In the notebook 'Spring Songs Rishikesh 1968', in which Paul had neatly written the words for many of the tunes that were recorded for 'The White Album', on one page there are the first lines as far as 'Let me take you out to the pictures Jo-o-o-oan'. 'Pataphysical science' was also a concept that had filtered through a few years previously. Barry Miles wrote in his biography *Paul McCartney – Many Years from Now* that 'Paul's taste in art and literature veered toward the proto-surreal … the Surrealists had always acknowledged a debt to the work of the turn-of-the-century playwright Alfred Jarry.'

When driving to Liverpool during the evening of 10 January 1966, Paul heard Jarry's *Ubu Cocu*, described by *Radio Times* as 'a pataphysical extravaganza', on the BBC. 'It was the best radio play I had ever heard in my life,' he remembered. 'It was just a sensation. That was one of the big things of the period for me.' Paul's curiosity in the Absurdist writer was piqued further after seeing another Jarry play, *Ubu Roi*, with veteran music hall comedian Max Wall in the title role. Paul sneaked in a reference to his fascination with this sideline of surrealism in 'Maxwell's Silver Hammer' – and Max Wall may have prompted the name of the song's protagonist. 'That's the lovely thing about it,' Paul reflected. 'I am the only person who ever put the name of "pataphysics" into the record charts. I love those surreal little touches.'



Actually, an air of surrealism pervades the whole song. Describing 'Maxwell's Silver Hammer' in 1969, George said, 'It's one of those instant, whistle-along tunes which some people hate and other people really like. It's a fun song, but it's kind of sick, because Maxwell keeps on killing everyone.' A cheerful, catchy tune about the exploits of a psychopathic murderer was just the kind of juxtaposition found in surrealistic art. As Paul pointed out during rehearsals of the song at Twickenham Film Studios, the disorientating contrast between jolly tune and macabre words was also a ploy of American comic songwriter and satirist Tom Lehrer. At Twickenham, Paul described how he imagined Maxwell: 'He should be very scholarly; just very straight in a striped tie and a blazer.' He later commented, 'It's like writing a play; you don't have to know the people, you just make them up.'

Nine months after he had sketched out a few lines in his notebook, when Paul introduced the song during the second day at Twickenham Film Studios in January 1969 it now had a chorus and some more words for verses. Intensive work on the arrangement continued for three more days and some extracts from these rehearsals are included in the film *Let It Be*. On 10 January, when 'Maxwell's Silver Hammer' was played for the final time at Twickenham, only three of the group were present. After an altercation with John, George had walked out of rehearsals in the morning and seemingly left The Beatles for good. When they reunited nearly two weeks later at their Apple Studio, the song was off the group's to-do list.

The many hours of rehearsing it at Twickenham seem to have tainted memories of recording the song. 'It went on for fucking weeks. I thought it was mad!' Ringo told *Rolling Stone* magazine in 2008. 'We spent a hell of a lot of time on it,' George recalled. In fact, when 'Maxwell's Silver Hammer' resurfaced in July 1969, it was recorded efficiently, in less time than was taken for other songs included on *Abbey Road*.

The basic rhythm track was laid down on 9 July without the participation of John. He and Yoko had been involved in a car crash in Scotland that led to their return to London being delayed. 'I was ill after the accident when they did most of that track,' John revealed in September 1969. 'I wasn't on "Maxwell".' With Paul singing and playing piano, George on bass and Ringo drumming, take five (released on *Anthology 3*) was the first complete performance of the song at Abbey Road. Paul had not quite wrapped up the words for the third verse and can be heard experimenting with some counterpoints and melodies for instrumental solos. There are no takes numbered from six to ten; the next performance on tape was announced as 'take 11'. Take 12 – **Sessions CD Two Track 12** – features Paul creatively scat-singing in the style of The Beatles' favourite Harry Nilsson.

The final version, take 21, was chosen to be the backing onto which various elements were added. In addition to the original performance of bass on track one, drums on two, and piano on three, various guitar parts were recorded on tracks four and five. Paul's original lead vocal recorded on track eight was used for all the song, except the third verse, which had to be overdubbed once he had finalised the words. Track six has anvil strikes in the first chorus, Paul singing in all the choruses while playing acoustic guitar, extra piano arpeggios, 'do-do-do-do-do' harmonies, and Paul and George singing 'Maxwell must go free'; an organ, anvil strikes for the second and third choruses, more singing from Paul and his harmonies in the choruses are on seven; and the lead vocal is on eight. The choral singing of 'Silver hammer man' by Paul, George and Ringo was recorded with the higher notes on six, lower notes on seven, and a combination of low and high on eight. On 10 July, 13 stereo mixes were made from this assortment of sounds, but they were shelved when more ingredients were stirred in later. The Beatles' trusted friend and assistant Mal Evans had bashed the anvil in January, but missed the opportunity to repeat his cameo at Abbey Road. He was on holiday at the time.

George owned one of only a few Moog synthesizers in existence, and this cumbersome contraption was transported to Abbey Road. On 6 August, several reduction mixes were made of the eight tracks of take 21 while they were copied to another tape. In doing so, all the elements on track six were combined with what was recorded on take seven. Three Moog overdubs were then played by Paul on tracks four, five and six of take 27. Later to mastermind successful albums by the Alan Parsons Project, in 1969 Alan Parsons was a young engineer thrilled to be involved in Beatles sessions. He remembers being impressed by Paul's mastery of the mechanics of the Moog: 'Paul did "Maxwell" using the ribbon, playing it like a violin and having to find every note, which is a credit to his musical ability.'

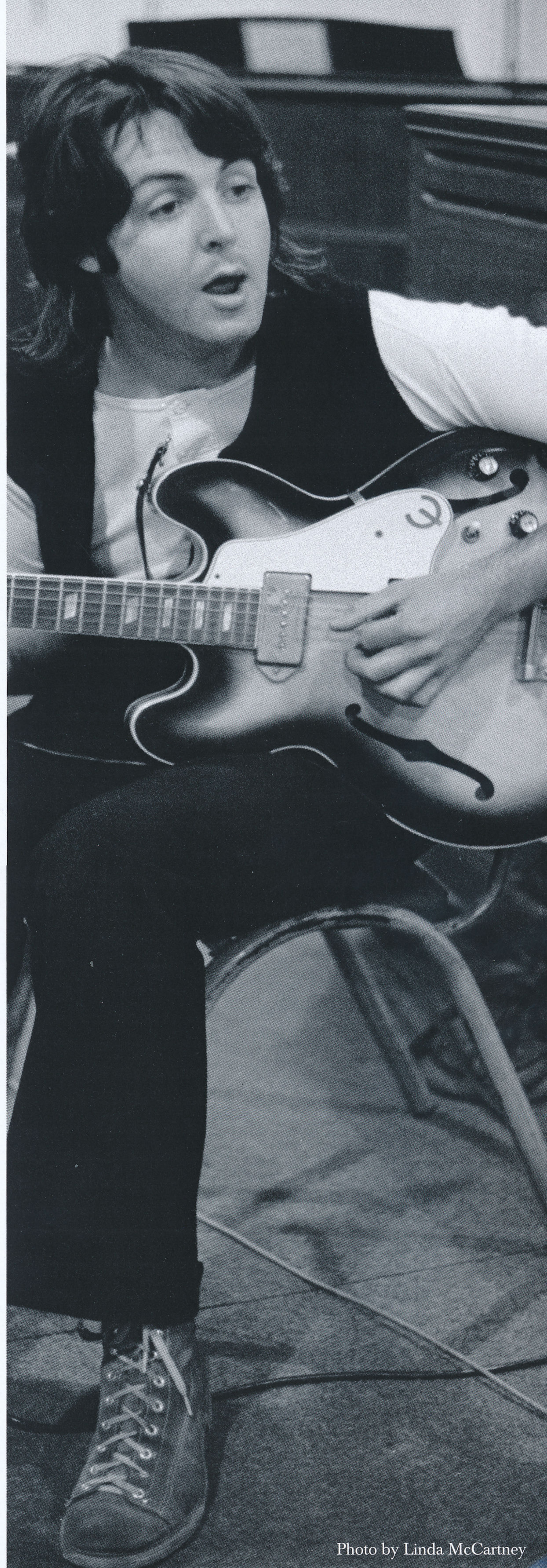


Photo by Linda McCartney

OH! DARLING

Recorded: 20 April 1969 – Studio Three, Abbey Road; 26 April 1969 – Studio Two, Abbey Road; 17, 18, 22 and 23 July and 8 August 1969 – Studio Three, Abbey Road; 11 August 1969 – Studio Two, Abbey Road

Paul: lead vocal, piano, backing vocals
John: guitar, backing vocals
George: bass, backing vocals
Ringo: drums

Additional instrument:
Billy Preston: organ
Recorded: 20 April 1969 – Studio Three, Abbey Road

At the beginning of 1969, The Beatles had their minds set on a televised concert. For that reason, they decided their music must be kept relatively simple – everything had to be played live by just the four of them. While rehearsing their new songs throughout January, they would frequently revisit their repertoire from a decade ago. This ranged from rock 'n' roll covers to pre-fame Lennon-McCartney compositions such as 'One After 909' and 'Because I Know You Love Me So'. Paul had a new song, 'Oh! Darling', that was written in the style of that formative time for the group. George enjoyed playing it: 'The chord structure is very nice. It's typical of a 1955-type song.' It also appealed to John, who described it as 'a great one of Paul's'.

'Oh! Darling' was rehearsed both at Twickenham Film Studios and in the Apple basement sessions during January. Although imbued with the spirit of their back-to-basics project, it was never captured satisfactorily for 'Get Back', as the projected album was called throughout 1969. Nevertheless, an early performance was briefly featured in the *Let It Be* film released in 1970. Alan Smith's review of *Abbey Road* in the British pop paper *NME* recognised the song's influences: 'All Platters and echo … and those single guitar snatches … This took me back to the days of trying to get Luxxy on 208, 1958.' Radio Luxembourg, on 208 metres, beamed pop music to the UK at night in the era when the BBC played precious little of it. 'Oh! Darling' captures the atmosphere of the kind of records The Beatles loved as teenagers; the exotic and illicit appeal of the discs strangely enhanced by the way the radio signal – bouncing 590 miles across the ionosphere from Luxembourg to Liverpool – crackled, whined and faded in and out.



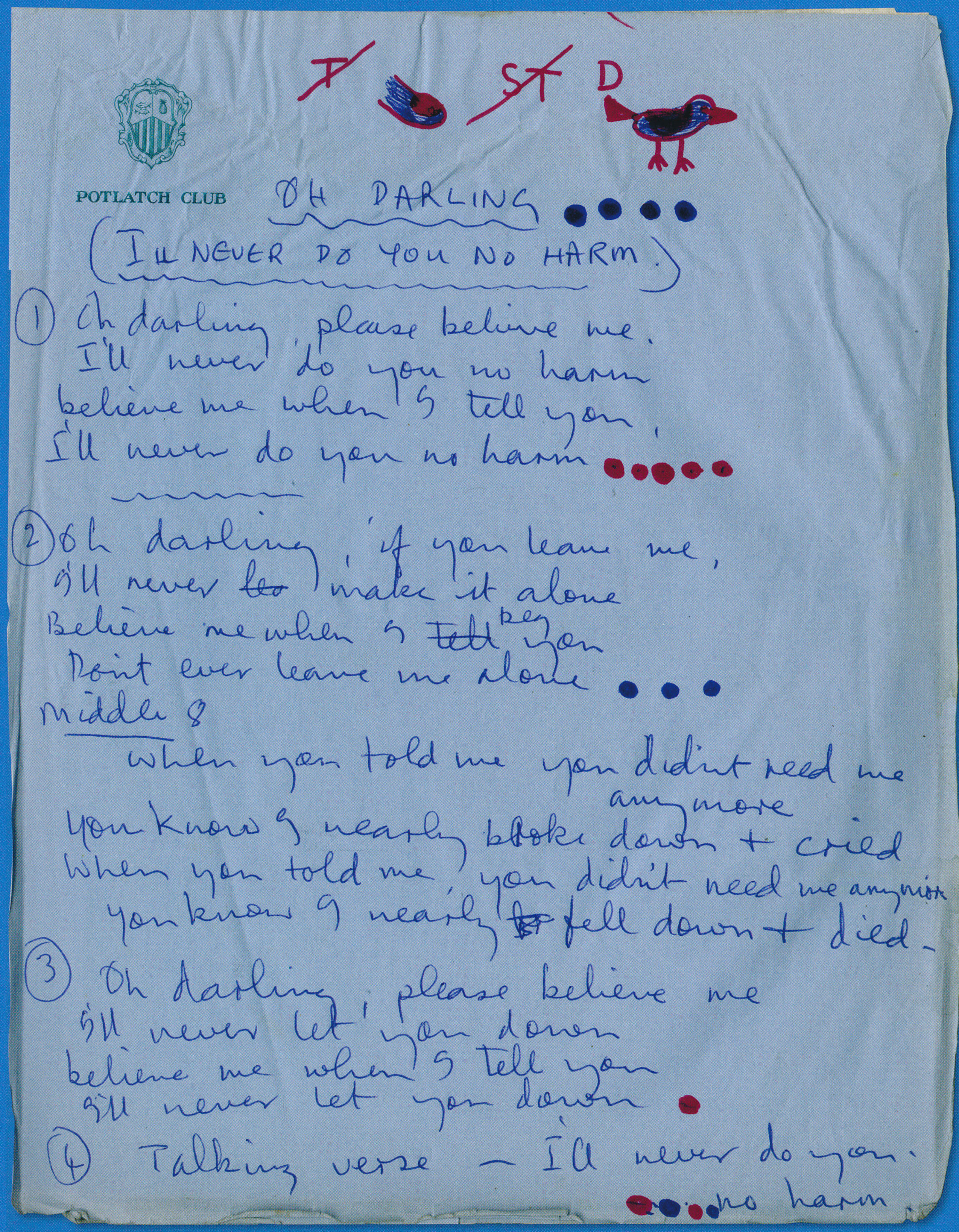
Photo by Linda McCartney

While waiting for everyone to arrive, Paul usually warmed up on the sound stage at Twickenham by playing piano. It was a good opportunity to audition some work-in-progress material and on the third day he played 'Oh! Darling' to director Michael Lindsay-Hogg. During the next rehearsal, 7 January, everyone tried out the song, pitched at this stage in the rather non-rock 'n' roll key of B flat. When The Beatles later regrouped at their Apple Studio, 'Oh! Darling' was played several times in the more guitar-friendly key of A major. A performance from 27 January 1969 is available on *Anthology 3*. With Billy Preston on hand to play electric piano, Paul had switched to bass for this version. The vocals are shared by John and Paul, who have fun spoofing the spoken parts heard in rock records such as The Diamonds' 1957 hit 'Little Darlin''. 'Oh! Darling' was called 'Darlin'' on the box containing the tape of this rehearsal in the Savile Row studio.

The Beatles returned to the song at Abbey Road Studios with Chris Thomas producing the session on 20 April. On the original eight-track tape, the line-up consists of George playing bass on track one; drums by Ringo, who had recently returned from filming, on two; for some of the takes, Billy Preston is heard playing organ on track three; Paul's piano is on four; guitar by John recorded on five; and Paul's lead vocal on six. After take 23, George asked, 'Chris, does this ever sound out of tune?' and tried a scale on bass over a piano chord played by Paul. **Sessions CD Two Track 6** is take four, featuring Billy Preston for the last two minutes. He had played an overdub on 'I Want You (She's So Heavy)' earlier in the evening. Take seven is not 'Oh! Darling', but a very fast and brief stab at 'The Games People Play' by Joe South, a top 20 hit at the time of the session.

The final take – 26 – was chosen as the backing track for vocal overdubs. On 1 May, three stereo mixes were made featuring lead and backing vocals that were subsequently wiped from tracks six, seven and eight. John, Paul and George redid the harmonies on 11 August, but it took many attempts before Paul was, as he put it in *Many Years from Now*, 'reasonably happy' with his lead vocal. Inspired by the whoops and hollers of Little Richard, Paul captures the mood of one of his hero's ballads such as 'Send Me Some Lovin''. 'It's a bit of a belter, and if it comes off a little bit lukewarm, then you've missed the whole point. I tried it with a hand mike and I tried it with a standing mike. I tried it every which way. It was unusual for me, I would normally try all the goes at a vocal in one day.' As can be seen in the archive document on which Paul and George Martin worked out a running order for the LP, there is the cautionary note 'OK voice?' written next to the title.

Although the studio recording sheet reported that Paul had made a vocal overdub on take 16, there is no evidence of this on the tape. An engineer had simply written 'SI on16' instead of '26' by mistake. 'Perhaps my main memory of the *Abbey Road* sessions,' Alan Parsons recalled, 'is of Paul coming into Studio Three at two o'clock each afternoon, on his own, to do the vocal on "Oh! Darling".' Paul explained, 'I wanted it to sound as though I'd been performing it on stage all week.' 'If he had any sense, he would have let me sing it,' John joked in 1980. 'It was more my style than his. But he wrote it, so what the hell, he was going to sing it.'


POTLATCH CLUB
OH DARLING
(I'LL NEVER DO YOU NO HARM)
1) Oh darling, please believe me
I'll never do you no harm
believe me when I tell you,
I'll never do you no harm
2) Oh darling, if you leave me,
I'll never ~~too~~ make it alone
Believe me when I ~~tell~~ beg you
Don't ever leave me alone
Middle 8
When you told me you didn't need me anymore
You know I nearly broke down + cried
When you told me you didn't need me anymore
You know I nearly ~~fe~~ fell down + died
3) Oh darling, please believe me
I'll never let you down
believe me when I tell you
I'll never let you down
4) Talking verse – I'll never do you no harm

OCTOPUS'S GARDEN

Recorded: 26 April 1969 – Studio Two, Abbey Road; 29 April 1969 – Studio Three, Abbey Road; 17 July 1969 – Studio Two, Abbey Road; 18 July 1969 – Studio Three, Abbey Road

Ringo: lead vocal, drums, percussion, bubbling effects
John: guitar
Paul: bass, piano, backing vocals
George: guitar, backing vocals

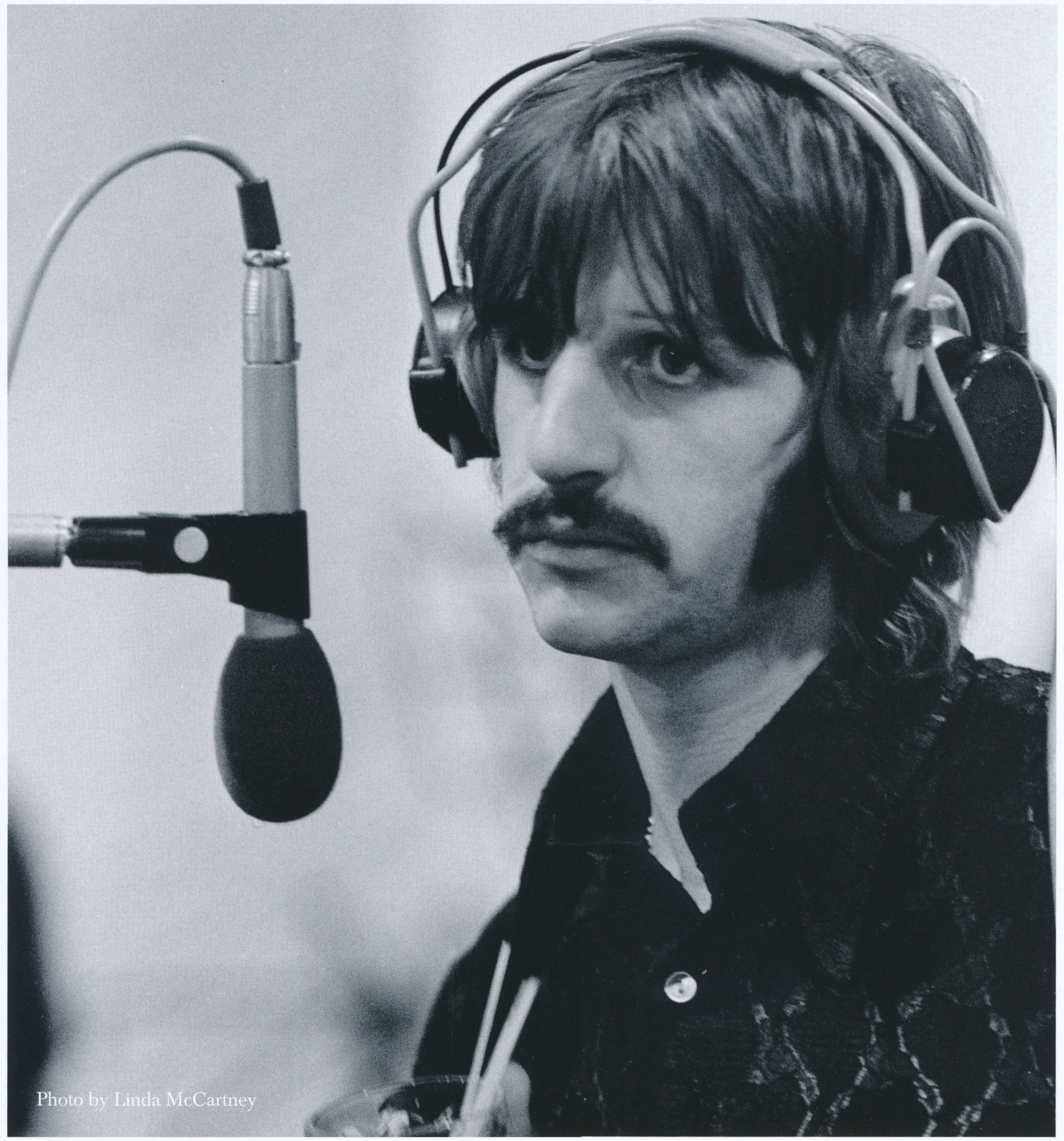


Photo by Linda McCartney

In a Radio Luxembourg show previewing *Abbey Road*, John was asked whether 'Octopus's Garden' was the only song Ringo had written for the LP. 'Well, it'll be a few years before his production is going as fast as ours!' he replied. 'It took George a few years.'

Ringo's first solo composition, 'Don't Pass Me By', had taken around four years to come to fruition. Eventually recorded for 'The White Album', released in November 1968, Ringo remembered that 'it was great to get my first song down. It was a very exciting time for me and everyone was really helpful.' Buoyed up by that positive experience, in January 1969 Ringo introduced outlines of three songs for the current project: 'Taking A Trip To Carolina', 'Picasso' and 'Octopus's Garden'.

On 26 January 1969, while the cameras rolled at the Apple HQ Studio, Ringo showed George, Glyn Johns and George Martin what he had written so far of 'Octopus's Garden'. When Ringo, playing in the key of C, struck the song's second chord on the piano, George jokingly expressed his admiration: 'You've learnt A minor, eh?' Strumming along on acoustic guitar, George enthusiastically tried out various chords to suggest how the song might develop. 'I was great at a verse and a chorus,' Ringo revealed. 'I could never finish them. He would round them off for me. I would play three chords, that's all I can play. He'd put in the passing chords; there would be ten chords and I'd be like a genius!'

The idea for the unusual lyric came from an intriguing story Ringo had heard while on holiday in Sardinia in 1968. Ringo talked with a sea captain about octopuses. 'He told me that they go around the sea bed finding shiny stones, tins and bottles to put in front of their cave like a garden and I thought this was fabulous.' Responding in September 1969 to an interviewer's suggestion that 'the little kids are gonna love that', George said, 'I've heard a few people who are big kids saying that it's their favourite track on the album. I mean most people say, "Oh well, it's Ringo." But it's great that Ringo should do it. It's just like a country and western tune … and it's a happy tune. I like what he's saying about "resting our head on the sea bed", "we would be warm below the storm".' 'It's a Ringalong-singalong. Ha-ha!' John told listeners to 'Fabulous 208'.

When The Beatles began recording 'Octopus's Garden' at Abbey Road, it was still a contender for an album mostly featuring songs recorded at Apple during January 1969. While filming on location for *The Magic Christian*, Ringo had been interviewed for an *NME* article published at the end of March. The writer reported that 'current Beatle work involves the completion of their next LP and among several tracks so far recorded is one by Ringo titled "In An Octopus's Garden (Or I Would Like To Live Up A Tree)".' By 26 April 1969, the words were complete and made no mention of tree-dwelling.

Take two, the session's first complete performance of the song, can be heard on *Anthology 3*; it was now played in E major. On the eight-track tape, Paul's bass is on track one; drums on two; lead guitar by George on three; finger-picked rhythm guitar by John on four; and Ringo's vocal on eight. Although the recording sheet has 'Beatles' written in the producer box, in fact, Chris Thomas was supervising in the control room. The audio on tape makes clear that the session was very cordial and cooperative. **Sessions CD Two Track 7** is take nine, which breaks down when, as Ringo put it, 'I went into "I'd ask my friends" early, I think … or you all came late!' There were some variations in the words. In take 23, Ringo sang 'Octopus's garden in his grave' to rhyme with 'his little hideaway in a cave'. The song had been well-rehearsed before recording began, because throughout all the takes George's country-style guitar licks are pretty much as they are heard in the finished version.

The final performance – take 32 – was chosen as the master for overdubs. Three days later, once Ringo had double-tracked his lead vocal and Paul had added piano, four stereo mixes were made. After a break from studio work for two months, further overdubs for 'Octopus's Garden' were made in two sessions in mid-July. Just like 'Yellow Submarine' from 1966, Ringo's song has various sub-nautical sound effects. These were created by blowing through a straw in a glass of water and electronically altering the sound of some backing vocals during the solo. In the end, the eight-track tape contained bass on track one; drums on two; bubbly sound effects and wobbled 'underwater vocals' on three; bass notes of a piano and a guitar doubling them on four; tom-tom beats and backing vocals by Paul and George on five; more backing vocals by Paul and George and a lead vocal overdubbed on six; piano and George's lead guitar on seven; John's guitar on eight.

Although by July 1969 singles and albums by The Beatles were released solely in stereo, seven attempts at a mono mix were also made once the song was completed. Of the stereo mixes, only the master – arbitrarily called take 14 – has been preserved.



Photo by Linda McCartney



I WANT YOU (SHE'S SO HEAVY)

Recorded: 22 February 1969 – Trident Studios; 18 April 1969 – Studio Two, Abbey Road; 20 April 1969 – Studio Three, Abbey Road; 8 August – Room 43 and Studio Two, Abbey Road; 11 August 1969 – Studio Two, Abbey Road

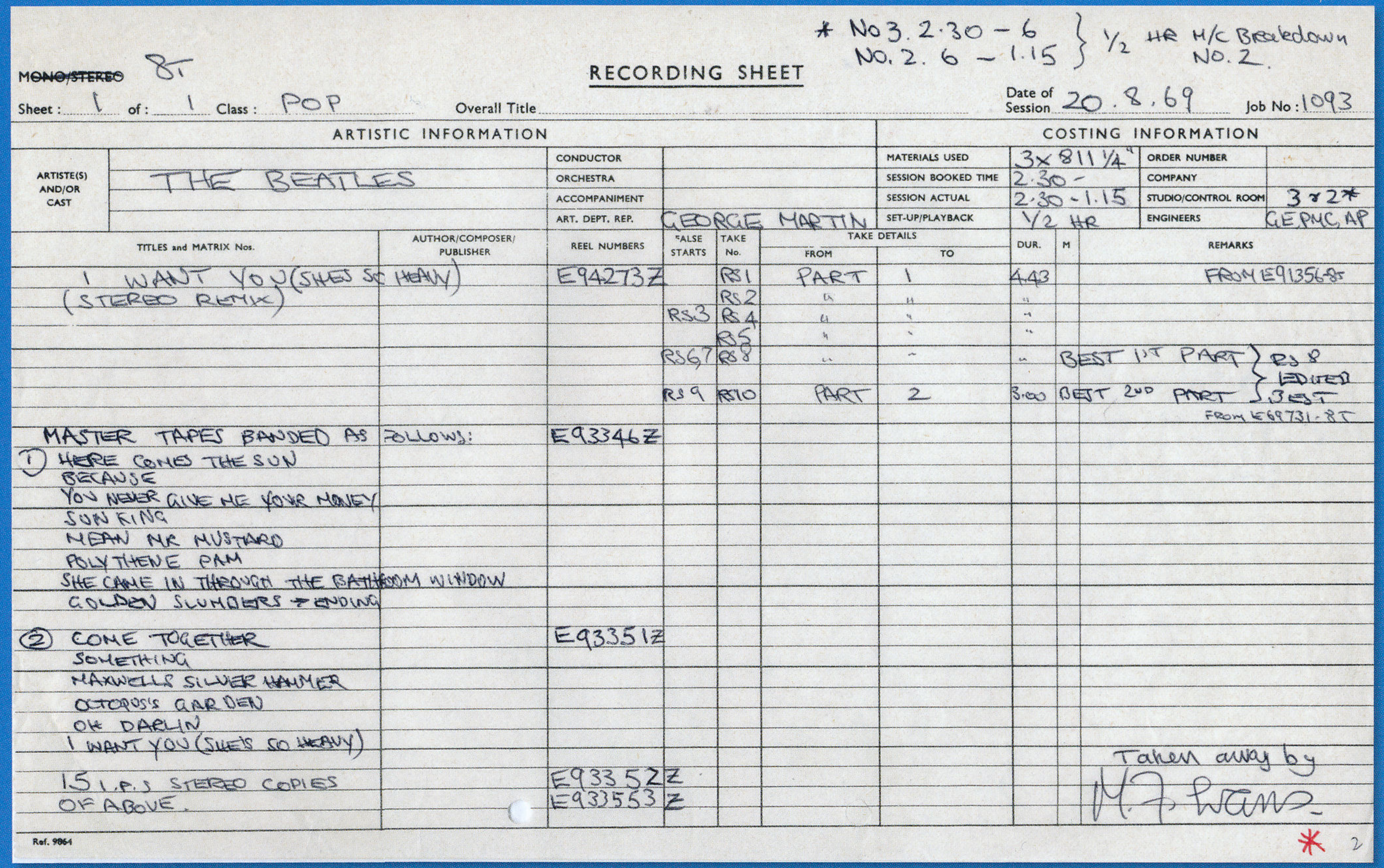
John: lead vocal, guitar, Moog synthesizer, harmony vocals
Paul: bass, harmony vocals
George: guitar, harmony vocals
Ringo: drums, conga drums

Additional instrument:
Billy Preston: organ
Recorded: 20 April 1969 – Studio Three, Abbey Road

This song is heavy… in two ways. First, in the 1960s counterculture world of hippies and underground events, 'heavy' signified intense, meaningful, momentous. Certainly, John's passionate lyric containing only 15 different words was heavy in that sense. '"She's So Heavy" was about Yoko,' John explained. 'When it gets down to it, like she said, when you're drowning you don't say, "I would be incredibly pleased if someone would have the foresight to notice me drowning and come and help me." You just scream. In "She's So Heavy" I just sang "I want you, I want you so bad, she's so heavy, I want you," like that.' It was a very long way from 'I Want To Hold Your Hand'.

Secondly, by the late 1960s, amplification had the potential to be louder than ever before and, accordingly, groups turned up the volume. Empowered by this increased wattage, rock music had taken a new direction. Pile-driving riffs underpinned songs by many groups, who aspired to be loud and 'heavy'. During the six months before 'I Want You (She's So Heavy)' was recorded, the debut LP by Led Zeppelin took off, *Electric Ladyland* by The Jimi Hendrix Experience lit up the scene, and Cream's final album, *Goodbye*, bowed out with fusillades of mighty riffs from their farewell tour. Of course, 'Helter Skelter', recorded by The Beatles in September 1968, was intended to be as heavy as possible.

'The end of "I Want You"? You can't get any heavier than that!' John said in September 1969. 'It is sort of very heavy,' George told Ritchie Yorke that same month. 'John plays lead guitar and sings the same as he plays. The riff is really a very basic blues-type thing. And the middle bit's great. John has an amazing thing with his timing. It's got a really very good chord sequence.' For The Beatles, heavy did not have to mean monotonous. They always ensured there would be light and shade in an arrangement. It is their longest musical performance (although the sound collage 'Revolution 9' is their lengthiest track), so interest is sustained by various dynamics. The intensity of John's vocal rises in steps to a scarifying scream, the group's light-touch Latin-groove switches to a riff that is the musical equivalent of Escher's *Ascending and Descending* lithograph. It has some phenomenal bass playing and indispensable drumming too. What's more, to take the listener to the end of side one, 'I Want You (She's So Heavy)' follows the gentle jollity of 'Octopus's Garden' – a startling musical contrast.



MONO/STEREO 8T — RECORDING SHEET
* No3. 2·30 – 6 / No. 2. 6 – 1.15 } ½ HR H/C Breakdown No. 2
Sheet: 1 of: 1 Class: POP Overall Title — Date of Session 20.8.69 Job No: 1093

ARTISTIC INFORMATION — ARTISTE(S) AND/OR CAST: THE BEATLES; CONDUCTOR; ORCHESTRA; ACCOMPANIMENT; ART. DEPT. REP.: GEORGE MARTIN
COSTING INFORMATION — MATERIALS USED: 3 x 811 ¼"; SESSION BOOKED TIME: 2.30 –; SESSION ACTUAL: 2.30 – 1.15; SET-UP/PLAYBACK: ½ HR; ORDER NUMBER; COMPANY; STUDIO/CONTROL ROOM: 3 & 2*; ENGINEERS: GE, PMC, AP

TITLES and MATRIX Nos.	REEL NUMBERS	FALSE STARTS	TAKE No.	FROM	TO	DUR.	REMARKS
I WANT YOU (SHE'S SO HEAVY) (STEREO REMIX)	E94273Z		RS1	PART	1	4.43	FROM E91356-8T
			RS2	"	"	"	
		RS3	RS4	"	"	"	
			RS5	"	"	"	
		RS6,7	RS8	"	"	"	BEST 1ST PART } RS 8 EDITED BEST
		RS9	RS10	PART	2	3.00	BEST 2ND PART } FROM E69731-8T

MASTER TAPES BANDED AS FOLLOWS: E93346Z
(1) HERE COMES THE SUN / BECAUSE / YOU NEVER GIVE ME YOUR MONEY / SUN KING / MEAN MR MUSTARD / POLYTHENE PAM / SHE CAME IN THROUGH THE BATHROOM WINDOW / GOLDEN SLUMBERS + ENDING
(2) COME TOGETHER / SOMETHING / MAXWELLS SILVER HAMMER / OCTOPUS'S GARDEN / OH DARLIN / I WANT YOU (SHE'S SO HEAVY) — E93351Z
15 I.P.S STEREO COPIES OF ABOVE — E93352Z, E93353Z
Taken away by M. Evans
Ref. 9864

'I Want You (She's So Heavy)' began to take shape during the last four days of The Beatles' time recording at their Apple office building at 3 Savile Row, London. Billy Preston was ever present and on 29 January sang over the riff heard in the verses. Inspired by Martin Luther King, Jr's famous speech 'I have a dream', Billy improvised words on that theme: 'Black or white, we all deserve equal rights – I had a good dream, a very good dream.' On the last day of January, Paul sang his own interpretation between songs filmed for 'The Apple Studio Performance' featured in *Let It Be*.

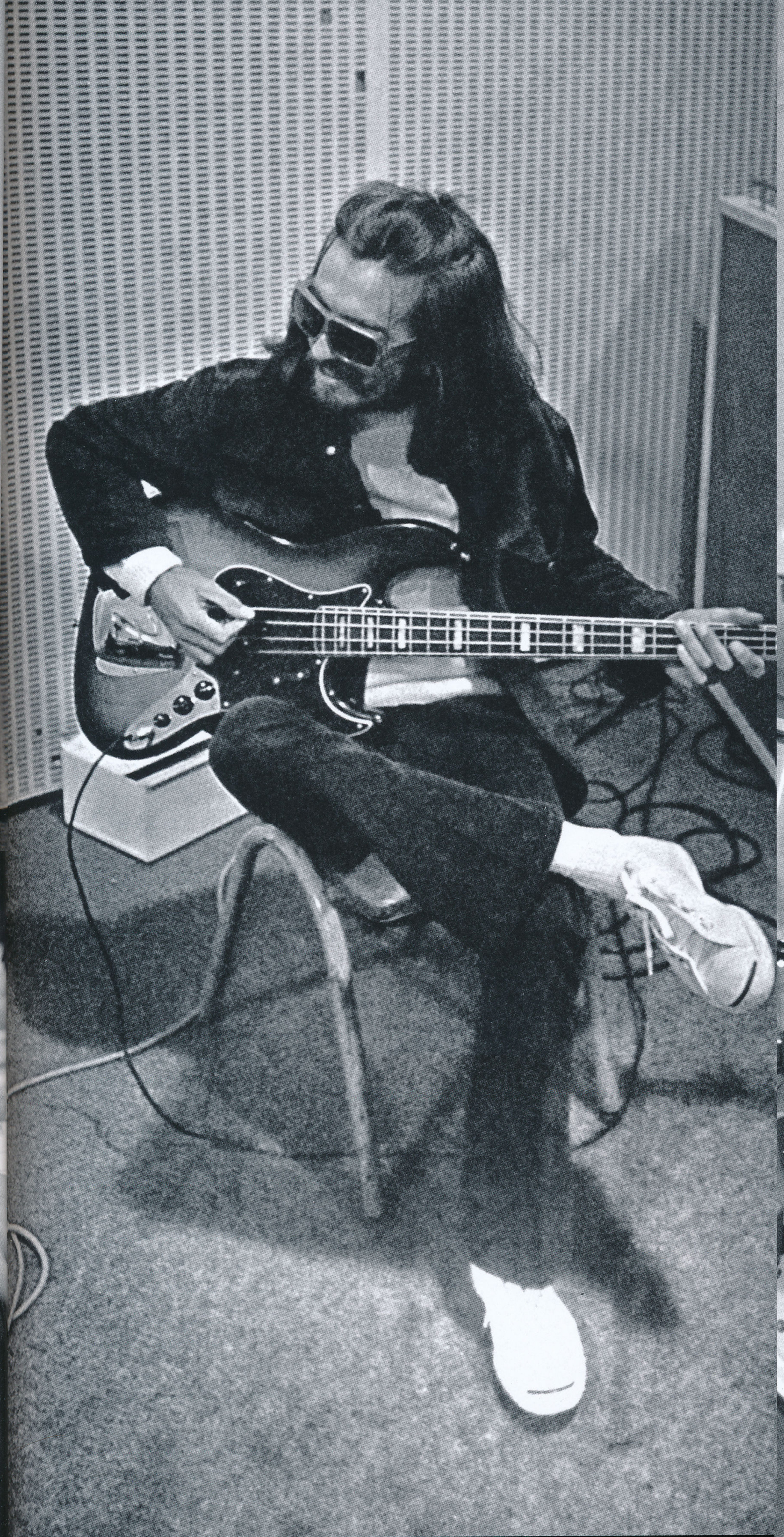
Studio work stopped for three weeks in February. Ringo was involved in filming for *The Magic Christian*, George was in hospital for a week to have his tonsils removed, and Glyn Johns, the group's sound engineer throughout January 1969, was also unavailable. Having flown to Los Angeles on 1 February to record the Steve Miller Band, Glyn was back in town ready for the next Beatles session on 22 February 1969. The borrowed EMI equipment at Apple had been taken away and the installation of new electronics was not yet complete. Consequently, in a session produced by George Martin, 'I Want You (She's So Heavy)' was recorded from eight o'clock on a Saturday evening through to five on Sunday morning at Trident Studios, Wardour Street in central London. 'John, is it possible without affecting yourselves too much to turn down a little?' Glyn Johns diplomatically asked after a take. 'Apparently, there's been a complaint … from somebody outside the building.' 'It's his own fault for getting a house in such a lousy district,' Paul joked. 'Well, we'll try it once more very loud,' John decided. 'And then if we don't get it, we'll try it quiet, like it might do it the other way. OK. The loud one, last go. Last chance to be loud!' – **Sessions CD Two Track 1**.

During that night in Soho, there were 35 takes (many of them breakdowns) recorded on three reels of eight-track tape. Separate tracks (one and four) were allocated to the guitars played by John and George; drums were recorded on tracks two and three; bass on five and vocal on seven. In the end, the backing track was assembled from several performances. A safety copy of this edited-together version was made, but a tape also exists from a Trident session on 24 February with overdubs of two piano parts, a tambourine, more guitars and a 'backwards cymbal' (having been recorded with the tape reversed). There is also a recently discovered tape, with the same date on the box, that has an undocumented Abbey Road recording of a faster version of 'I Want You (She's So Heavy)' lasting 6'23". 'New mixer tape' is written on the tape box. With tones, mains hum and clicks heard across the tracks, The Beatles' casual performance appears to be a jam for the benefit of engineers testing the new equipment.

Having made three recordings in mid-April – 'The Ballad Of John And Yoko', 'Old Brown Shoe' and an eventually rejected instrumental track for 'Something' – The Beatles began work on overdubbing 'I Want You (She's So Heavy)' at Abbey Road on 18 April. To create vacant tracks for these new elements, a reduction mix was made from the edited Trident master and called take one. This combined John's vocal and guitar on track eight. On 20 April, Billy Preston's organ playing was recorded on track six, which also contains conga drums and percussion. An overdub of white noise generated from a Moog synthesizer was made on 8 August over the instrumental section at the end of the Trident eight-track master tape. Since this tape had none of the overdubs made in April, to create the stereo master this section with white noise was joined to the Abbey Road reduction mix running up to where the white noise began.

Sessions CD Two Track 1 combines an outtake recorded at Trident with the concluding part of the eight-track reduction mix. In this new mix, there is no white noise roaring across the music like an Arctic wind, Billy Preston's thrilling organ playing during the last three and a half minutes has been revealed for the first time and there is an extra guitar part that was omitted from the released version. On the album the song ends abruptly at the point where the tape of the stereo mix was cut, whereas this performance comes to a screeching halt. As the dust settles, someone shouts, 'Woo!' Indeed.






Photos by Linda McCartney

HERE COMES THE SUN

Recorded: 7 and 8 July 1969 – Studio Two, Abbey Road; 16 July 1969 – Studio Three, Abbey Road; 6 August 1969 – Studio Three, Abbey Road; 11 August 1969 – Studio Two, Abbey Road; 15 August 1969 – Studios One and Two, Abbey Road; 19 August 1969 – Room 43 and Studio Two, Abbey Road

George: lead vocal, guitars, Moog synthesizer, harmony vocals, hand claps
Paul: bass, harmony vocals, hand claps
Ringo: drums, hand claps

Additional instruments:
Four violas, four cellos, one double-bass, two clarinets, two alto flutes, two flutes, two piccolos
Recorded: 15 August 1969 – Studio One and Studio Two, Abbey Road

When the record is turned over, an acoustic guitar heralds the joyous 'Here Comes The Sun', immediately dispersing the feeling of foreboding created during the last minutes of side one of the LP. The song reflects George's mood when he composed it. On a beautiful spring day in April 1969, he decided not to attend business meetings at the Apple offices.

'The relief of not having to go and see all these dopey accountants was wonderful,' George remembered. 'We had meetings and meetings and with all this, you know, bankers, lawyers, contracts and shares, it was really awful.' Instead of driving north east from Esher to London, George drove 20 miles south to Eric Clapton's house in Ewhurst, Surrey. Relaxing in the garden with one of Eric's acoustic guitars, 'Here Comes The Sun' popped into his head. 'It was just the release of that tension that had been building up on me. It was the first time I'd played the guitar for a couple of weeks, because I'd been so busy. It just came and I finished it later when I was on holiday in Sardinia.' George returned from the Mediterranean island two weeks before the session to record his new song.

As he had for 'If I Needed Someone' on *Rubber Soul*, George played in D with a capo on the seventh fret. 'The basic riff was a bit like all those "Bells Of Rhymney" Byrds-type things,' George reflected. 'That's how I see it, anyway. It's quite vintage.' As Ringo has pointed out, the instrumental section at the end of each chorus has an unusual rhythm influenced by George's love of Indian music. 'He said, "Oh, I've got this song. It's like seven-and-a-half time." I had to find some way that I could physically do it and do it every time. That's one of those Indian tricks.'



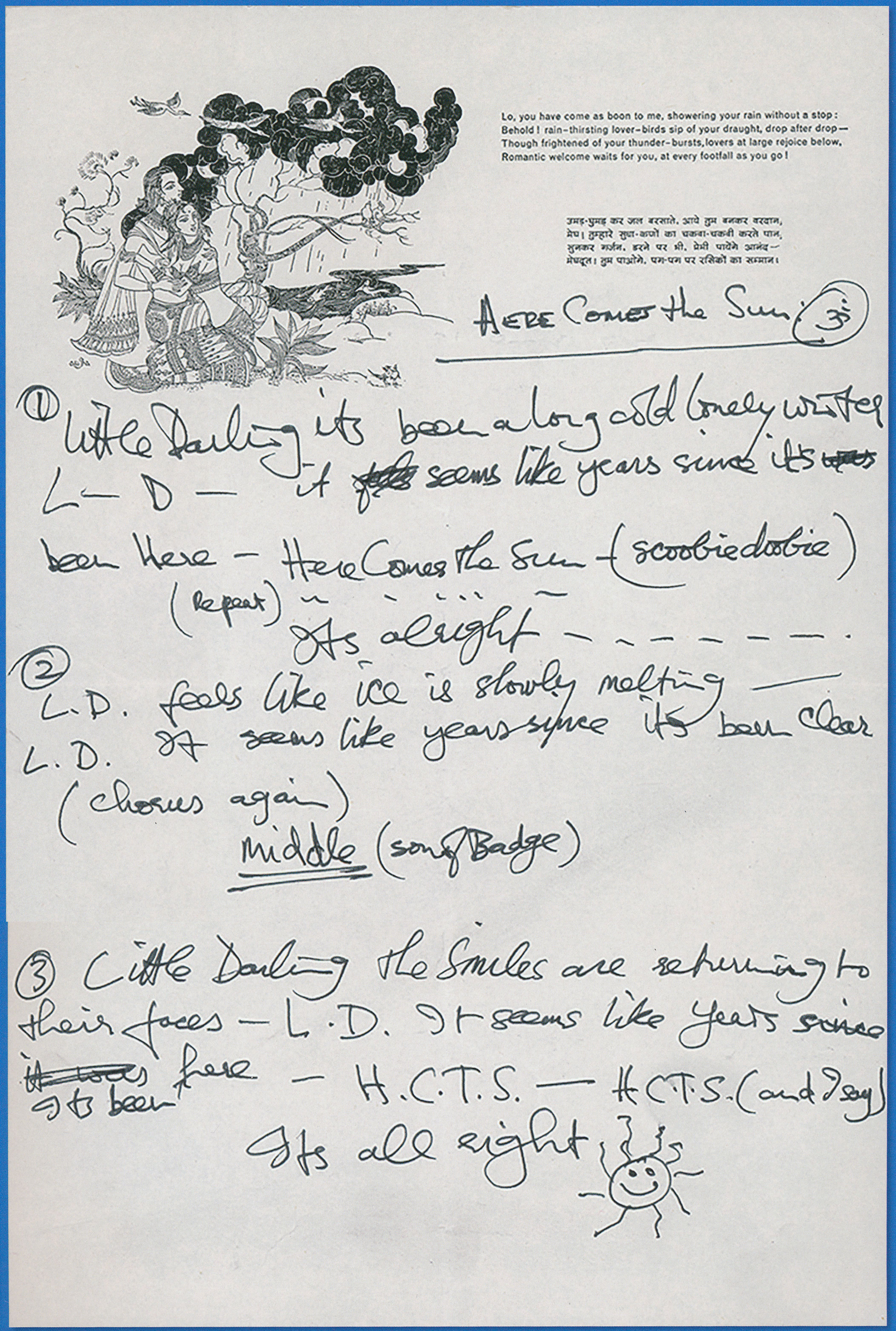
Photo by Linda McCartney

As Dhani Harrison observed in a bonus feature for the documentary film *Living in the Material World*, the rhythm – 123/123/123/123/12/1 – is 'almost like a Tihai'.

The handwritten lyric sheet shows that when George came to record the song, he switched the order of the verses. The original third verse with 'smiles returning' became the second verse. His note about the middle section – 'son of Badge' – was a reference to the song he had co-written with Eric Clapton for Cream's album *Goodbye*. 'Badge' has a similar descending riff during its bridge section. 'He's writing all kinds of songs and once the door opens, the floodgates open,' John said during an interview in September 1969. 'This song is just the way he's progressing, you know. In a way, it reminds me of Buddy Holly.' The sophistication of some of the rhythmic twists and turns would have been alien to the rock 'n' roller the group adored. But 'Here Comes The Sun' does guarantee to raise a smile just as a record like 'Peggy Sue' did for teenagers in 1957. 'One of the greatest people for me was Buddy Holly,' George recalled. '"Peggy Sue" – a little bit of that rubbed off. I no longer have a fear of changing from A to F!' In fact, that very change is in the 'Here Comes The Sun' chord sequence played high up the fretboard.

Following sporadic sessions between late February and early May 1969, July and August became very busy months for The Beatles in the studio. Although John's return to London was delayed because of his six days in hospital after his car accident, sessions still went ahead as planned. On 7 July, a recording of the basic backing for 'Here Comes The Sun' was made with Paul's bass on track one of an eight-track tape; drums by Ringo on two; George playing acoustic guitar on three with his guide vocal on eight. Taking place on Ringo's 29th birthday, the audio reveals it to be a happy session. George Martin thought that take nine – **Sessions CD Two Track 11** – might have been the performance to use for overdubbing. Nevertheless, the three Beatles continued until it was decided that take 13, announced superstitiously as take 12 and a half, would be the master. At the end of the session, George played a second acoustic guitar part on track four.

The next day, Ringo played extra drum fills and George added electric guitar played through a Leslie speaker on track five. George sang a new lead vocal



Lo, you have come as boon to me, showering your rain without a stop:
Behold! rain-thirsting lover-birds sip of your draught, drop after drop—
Though frightened of your thunder-bursts, lovers at large rejoice below,
Romantic welcome waits for you, at every footfall as you go!

Here Comes the Sun ॐ

(1) Little Darling its been a long cold lonely winter
L.—D.— it ~~seems~~ seems like years since its ~~been~~
been here — Here Comes the Sun — (scoobiedoobie)
(repeat)
Its alright — — — — — .

(2) L.D. feels like ice is slowly melting —
L.D. It seems like years since its been clear
(chorus again)
Middle (song Badge)

(3) Little Darling the Smiles are returning to
their faces — L.D. It seems like years since
~~it's been~~ here — H.C.T.S. — H.C.T.S. (and I say)
Its all right



on track six and he and Paul sang two sets of backing vocals on seven and eight, wiping the guide vocal from the previous day. As the eight-track tape was now full, two reduction mixes were transferred to another tape. Take 15 was chosen as the better mix, which combined acoustic guitar, electric guitar and drum fills on track three. On 16 July, Glyn Johns produced a session with two more elements overdubbed. Handclaps were recorded on track eight, and a harmonium played by George was superimposed on five. More guitar parts were added on 6 and 11 August.

Two further sessions were required to arrive at the final arrangement for 'Here Comes The Sun'. During the evening of 15 August 1969, eight woodwind players were recorded on track four of the tape and a nine-piece string section erased the harmonium from track five. Four days later, various parts were played by George on a Moog synthesizer. At this point, Robert Moog's invention was not a commonplace instrument in pop music. Having successfully demonstrated a Moog synthesizer at the Monterey Pop Festival in June 1967, Paul Beaver and Bernie Krause had then recorded *The Nonesuch Guide To Electronic Music.* With awareness of the new instrument spreading, they were booked for various pop sessions in 1967 and 1968. In addition to adding the Moog to records by The Byrds, The Doors and The Monkees, Beaver and Krause acted as sales representatives for the synthesizer. After the completion of 'The White Album', George continued his production of *Is This What You Want?* by Jackie Lomax in Los Angeles. Several of the new recordings featured the sound of a Moog brought to the studio by Beaver and Krause. Reporting for *The Beatles Book Monthly* fan magazine published in January, the group's old friend and employee Mal Evans wrote, 'George couldn't resist the idea of ordering one. It will be installed at home. May well hear the results on 1969 Beatle records, folks.'

Sure enough, the unwieldy machine was transported from Esher to Room 43 in EMI's studios in Abbey Road. 'The Moog synthesizer was enormous, with hundreds of jack plugs and two keyboards,' George explained. 'But it was one thing having one, and another trying to make it work. It was more of a technical thing. When you listen to the sounds on songs like "Here Comes The Sun", it does do some good things, but they're all very kind of infant sounds.' Electronic music was in its analogue infancy, yet The Beatles used the synthesizer with restraint and impeccable taste. The Moog playing on 'Here Comes The Sun' is not at all gimmicky. It is tuneful and restrained. Recorded on track four of the tape, the synthesizer erased most of the woodwind arrangement that was already there. When 'Here Comes The Sun' was mixed, the Moog parts were 'wobbled' slightly by sticking some editing tape on the capstan of the tape machine used to create tape delay echo. During mixing, the eight-track tape was played back at slightly faster than normal speed. In doing so, the key was raised by roughly a quarter-tone. This was not quite the musical interval suggested on the tape box; the other instruction 'Don't use guitars for solo from 6 + 7' was carried out in the mix.

BECAUSE

Recorded: 1 and 4 August 1969 – Studio Two, Abbey Road; 5 August 1969 – Room 43 and Studio Two, Abbey Road

John: lead harmony vocals, guitar
Paul: lead harmony vocals, bass
George: lead harmony vocals, Moog synthesizer
Ringo: hand claps

Additional instrument:
George Martin: electric harpsichord
Recorded: 1 August 1969 – Studio Two, Abbey Road

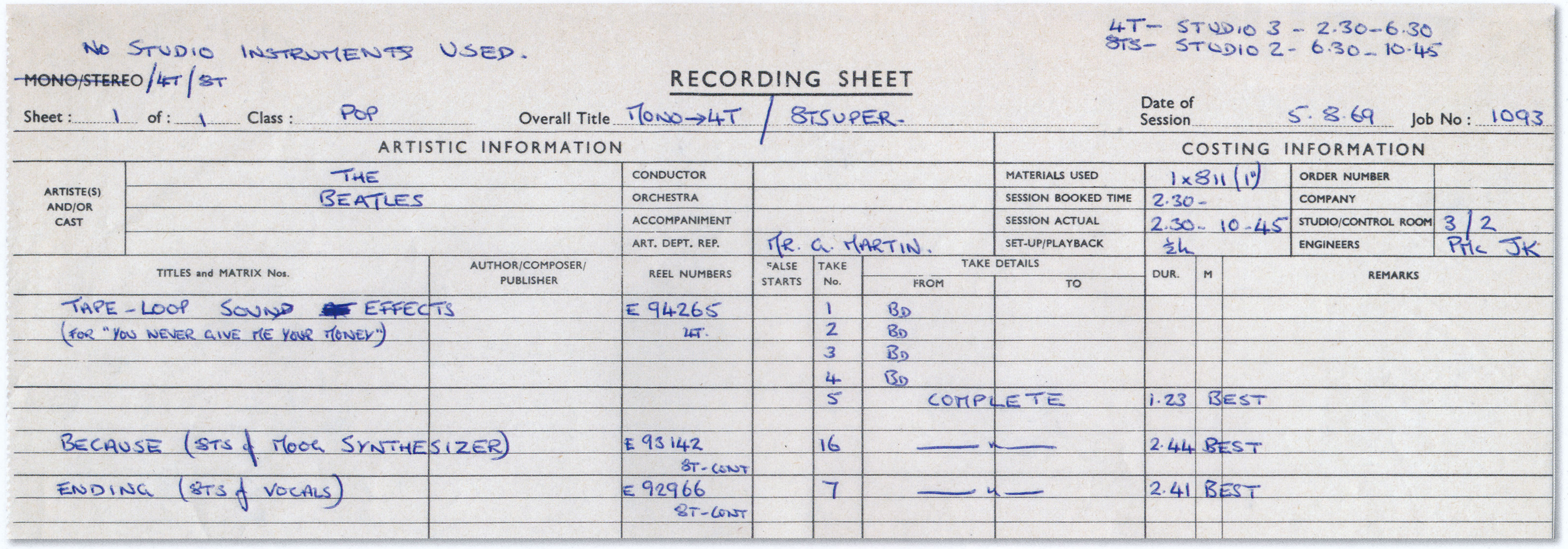
This was the final Beatles song to be started with John in the studio. In an *NME* article dated 3 May 1969, John revealed, 'I've just written a song called "Because". Yoko was playing some classical bit, and I said "Play that backwards." Yoko and I stimulate each other like crazy.' In a radio interview four months later, John was a little more specific about the music he heard. 'I said give me them chords backwards and I wrote "Because" on top of it. I don't know whether it was Beethoven or something.' 'Moonlight Sonata,' Yoko was heard saying in the background.

The arrangement of 'Because' with a prominent electric harpsichord part, played in the same key as the famous Piano Sonata No. 14, Op. 27 No. 2 in C sharp minor, is comparable to the arpeggios of the first movement of Beethoven's masterpiece. No surprise that online in 2019 it is possible to find audio of that section of 'Moonlight Sonata' performed from back to front. It is not 'Because'. Regardless of whether it was Beethoven, Mozart or Chopin he heard, it was the tempo and the arpeggios that provided a spark of inspiration for John to compose a new and beguiling melody. 'Paul usually writes the sweeter tunes and John writes more the rave-up things or the freakier things,' George commented in an interview in 1969. 'But you can't deny it. "Because" is one of the most beautiful tunes. I think this is possibly my favourite one on the album.'

'The lyrics are clear, no bullshit, no imagery, no obscure references,' John said in 1980. David Wigg from the *Daily Express* discussed the words of 'Because' with Paul in September 1969. The journalist suggested that 'turn me on' and 'blow my mind' now sounded 'a bit passé, because they've been used so much in the past'. 'If they had been used just straight; if it had been, "*You* turn me on, *you* blow my mind," that would have been passé,' Paul reasoned. 'But to say that "because the world is round it turns me on" and "because the wind is high it blows my mind" is great. You know, it's much better than, "You blow my mind, baby, honey bunch."' Paul also speculated in the book *Many Years from Now* that 'I wouldn't mind betting Yoko was in on the writing of that, it's rather her kind of writing: wind, sky and earth are recurring. It's straight out of *Grapefruit* [a book of 'instructional poems' written by Yoko, first published in 1964].'



Photo by Linda McCartney



NO STUDIO INSTRUMENTS USED.

~~MONO/STEREO~~/4T/8T

4T- STUDIO 3 - 2.30-6.30
8TS- STUDIO 2- 6.30-10.45

RECORDING SHEET

Sheet: 1 of: 1 Class: POP Overall Title: MONO→4T / 8TSUPER. Date of Session: 5.8.69 Job No: 1093

ARTISTIC INFORMATION

ARTISTE(S) AND/OR CAST: THE BEATLES

CONDUCTOR:
ORCHESTRA:
ACCOMPANIMENT:
ART. DEPT. REP.: MR. G. MARTIN.

COSTING INFORMATION

MATERIALS USED: 1x8 11 (1")
SESSION BOOKED TIME: 2.30-
SESSION ACTUAL: 2.30-10.45
SET-UP/PLAYBACK: ¾h
ORDER NUMBER:
COMPANY:
STUDIO/CONTROL ROOM: 3/2
ENGINEERS: Phil JK

TITLES and MATRIX Nos.	AUTHOR/COMPOSER/PUBLISHER	REEL NUMBERS	*FALSE STARTS	TAKE No.	TAKE DETAILS FROM	TO	DUR.	M	REMARKS
TAPE-LOOP SOUND EFFECTS (FOR "YOU NEVER GIVE ME YOUR MONEY")		E 94265 4T.		1	BD				
				2	BD				
				3	BD				
				4	BD				
				5	COMPLETE		1.23	BEST	
BECAUSE (8TS + MOOG SYNTHESIZER)		E 93142 8T-CONT		16	——	——	2.44	BEST	
ENDING (8TS + VOCALS)		E 92966 8T-CONT		7	——	——	2.41	BEST	

John and Yoko's *Wedding Album*, released a few weeks after *Abbey Road*, featured items recorded at the end of March that were compiled under the catch-all title 'Amsterdam'. Around 22 minutes into side two, as Yoko is heard singing 'Stay in bed for bed-peace', John's acoustic guitar accompaniment is unmistakably a part of the chord sequence he later used for 'Because'.

For the backing track recorded on 1 August, Paul's bass was recorded on track one, John's guitar is on two and George Martin played a Baldwin electric harpsichord on three. 'I duplicated exactly every note that John played on the guitar,' the producer told Richard Buskin in 1987. 'Each note had to be exactly together, and I'm not the world's greatest player [for keeping in] time; I would make more mistakes than John did.' To help all three stay exactly on the beat, Ringo clapped his hands in time. 'We didn't have drum machines in those days so Ringo was our drum machine!' George Martin joked. **Sessions CD Three Track 8** is take one with Ringo's clapping, recorded on track four, audible. At the end of the performance, George Martin's request for a lower level of harpsichord in his headphones was conveyed by Ringo to Geoff Emerick. Since the engineer was making sure everything was fine in the studio, John asked, 'Is my hair all right, Geoff?'

There were 23 takes, but only takes one, 16 and 23 were complete performances. 'I was tuned to your soul then,' John told George Martin after one take. At the end of the first session, a Friday evening, John, Paul and George sang a three-part harmony on take 16. When they returned to the studio after the weekend, they sang the same harmony parts twice more to produce a choir of nine voices recorded on tracks six, seven and eight. 'As for the harmonies,' John explained, 'I just asked George Martin, "What's the alternative to thirds and fifths?" as they're the only ones I know, and he would play them on a piano, and we'd say, "Oh, we'll have that one."' Those intricate and delicate harmony vocals were sung 'as live' by John, Paul and George together. 'We've never done something like that for years,' George remarked in October 1969. 'Since a B-side; [sings] "If you wear red tonight" and "This is what I said tonight" ['Yes It Is', the B-side of 1965 single 'Ticket To Ride'].' A mix of the three tracks of isolated harmony vocals was featured on *Anthology 3* in 1996. Ten years later, the Cirque du Soleil Beatles show *LOVE* opened in Las Vegas with an innovative 'mashed-up' soundtrack created by Giles Martin and his father. The beginning of the show featured the a capella vocals of 'Because' accompanied by birdsong.

During the original session for 'Because' in August 1969, John was thinking about how the finished track might be embellished. He announced after take 18, 'I just heard tamboura in it as well, just here and there.' The Indian drone instrument had been used before on Beatles tracks such as 'Getting Better', 'Love You To' and 'Lucy In The Sky With Diamonds', but it was decided not to add it to 'Because'. Instead, electronically generated sounds were created from George's Moog synthesizer set up in Room 43. These were fed through a cable to Studio Two to be recorded on tracks two and four. The recording of John's guitar part had been bounced to track five and Ringo's timekeeping claps were erased. 'The Moog plays the solo in "Because",' John told Radio Luxembourg listeners in September. 'You can make it play anything. Any style … freaky or just plain. It sounds like trumpets and things if you want it to.' In fact, many who were unfamiliar with the sounds the instrument was capable of producing thought there must be brass instruments on 'Because'. 'The Moog was a bit of a marvel instrument,' Abbey Road engineer Ken Townsend remembered. 'To get that French horn sound took a whole set of flight cases full of jack plugs and filters.'

Having purchased a very early model, Mike Vickers, who had been a member of the British group Manfred Mann, was on hand to help with programming the Moog. He had first worked with The Beatles in June 1967 when he conducted the orchestra during the global broadcast of 'All You Need Is Love' from Studio One. Alan Parsons remembered the time-consuming difficulties of working with the machine. 'It was a lot of work to get anything out of it and you could only sound one note at a time, which was a disadvantage. Everybody was fascinated by it. We were all crowding around to have a look.'

YOU NEVER GIVE ME YOUR MONEY

Recorded: 6 May 1969 – Olympic Sound Studios; 1 and 11 July 1969 – Studio Two, Abbey Road; 15 July 1969 – Studio Three, Abbey Road; 30 July 1969 – Studio Three, Abbey Road; 31 July 1969 – Studio Two; 5 August 1969 – Studio Three, Abbey Road

Paul: lead vocal, piano, bass, tubular bells, tape loops, backing vocals
John: guitar, backing vocals
George: guitar, backing vocals
Ringo: drums, tambourine

Cricket: Abbey Road Sound Effects Reel Volume 23: Jungle Noises

Starting with 'You Never Give Me Your Money', eight titles flow together until 'The End'. As Ringo explained, the idea of a medley was born out of necessity: 'John and Paul had various bits, and so we recorded them and put them together.' Paul enthusiastically embraced the idea of 'The Long One', as it was called during the sessions: 'It gave the second side a sort of operatic structure, which was quite nice because it got rid of all these songs in a good way.' In fact, the opening song of 'The Long One' was itself a medley of four separate compositions. In Paul's notebook from 1969, he listed three titles: 'You Never Give Me Your Money', 'Out Of College' and 'One Sweet Dream'. Further into the sessions, to enable a transition to the next song, the musical interlude – 'One, two, three, four, five, six, seven…' – was added.

As Paul admitted, the first section of 'You Never Give Me Your Money', written in New York around late March and early April 1969, referred to the group's business dealings during the early months of 1969. 'This was me directly lambasting Allen Klein's attitude to us: no money, just funny paper, all promises and it never works out.' Paul was more cautious than the other three Beatles about yielding the group's financial affairs to Allen Klein, and conveyed that in the lyric. 'It's basically a song about no faith in the person. John saw the humour of it.' Reflecting on the song in October 1969, George said, 'Because whatever you're involved with rubs off and influences you, "You Never Give Me Your Money" is, I think, all these business meetings that we had to go through to sort out the past … it came out in Paul's song.'

The next section, 'Out Of College', while suggesting the uncertainty felt when trying to make a mark, also strikes an optimistic note with the phrase 'Oh, that magic feeling, nowhere to go'. Paul wrote that line in his songbook with a K crossed out before nowhere; the double meaning of 'nowhere to go' and 'know where to go' works either way within the song. The 'One Sweet Dream' verse continues the theme of 'Two Of Us', recorded in January. Paul and Linda Eastman, who were married in March, were fond of making day trips into the countryside. 'We used to like to escape London,' Paul remembered. 'And we'd just drive, going nowhere. We would try to get lost.' For his song on *Abbey Road*, the longing for a feeling of freedom was expressed through the words 'Soon we'll be away from here, step on the gas and wipe that tear away / One sweet dream came true today'. Paul is always keen to accentuate the positive. Following the despondent opening verses of 'You Never Give Me Your Money', he had quickly shifted through the gears to reach the elation derived from the exciting possibilities of the open road ahead.

The week before the first session took place on 6 May at Olympic Sound Studios in Barnes, south west London, The Beatles had worked on 'Octopus's Garden' at Abbey Road. Around this time, an album with Ringo's song on it was still being talked about as an imminent release with the title 'Get Back'. In the previous week's edition of *NME*, John promised that 'the next Great Beatle Event will be the next LP, in

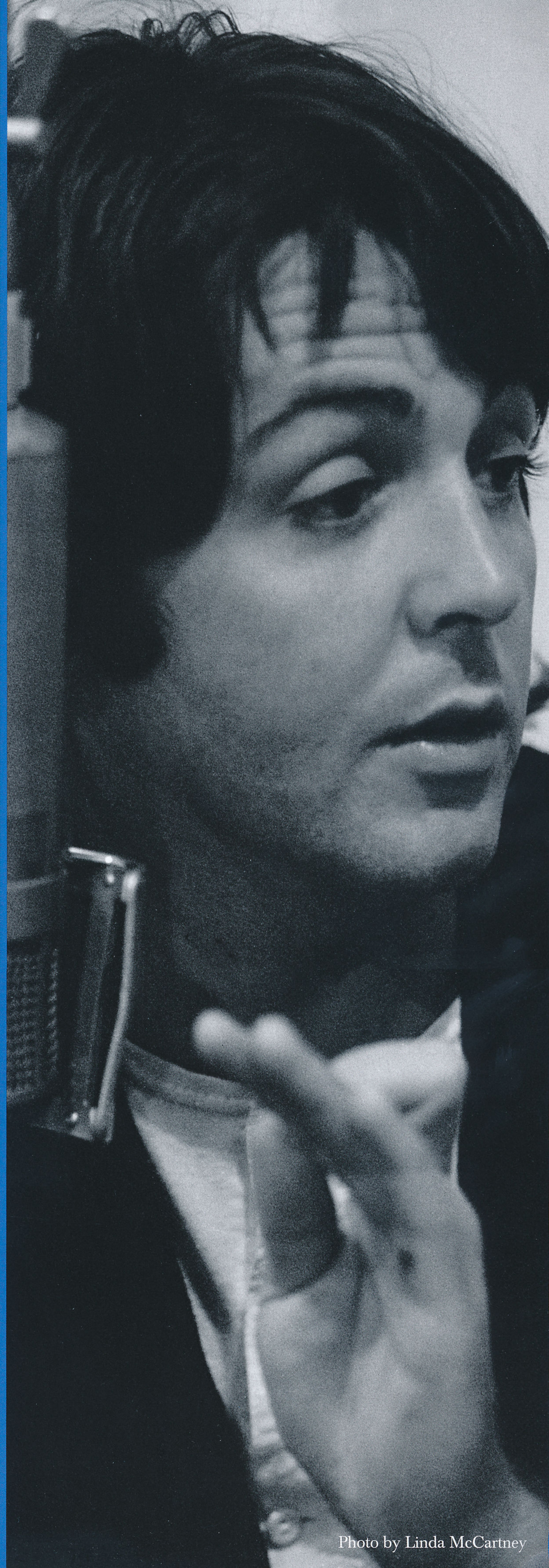
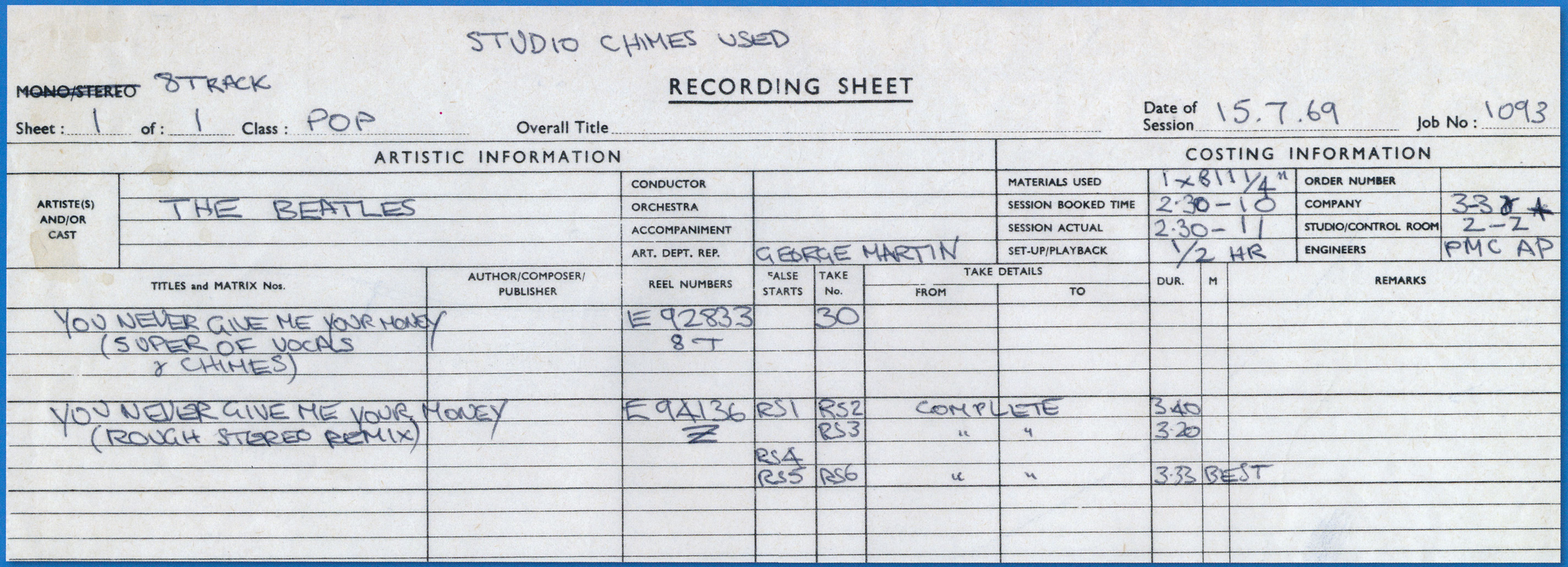


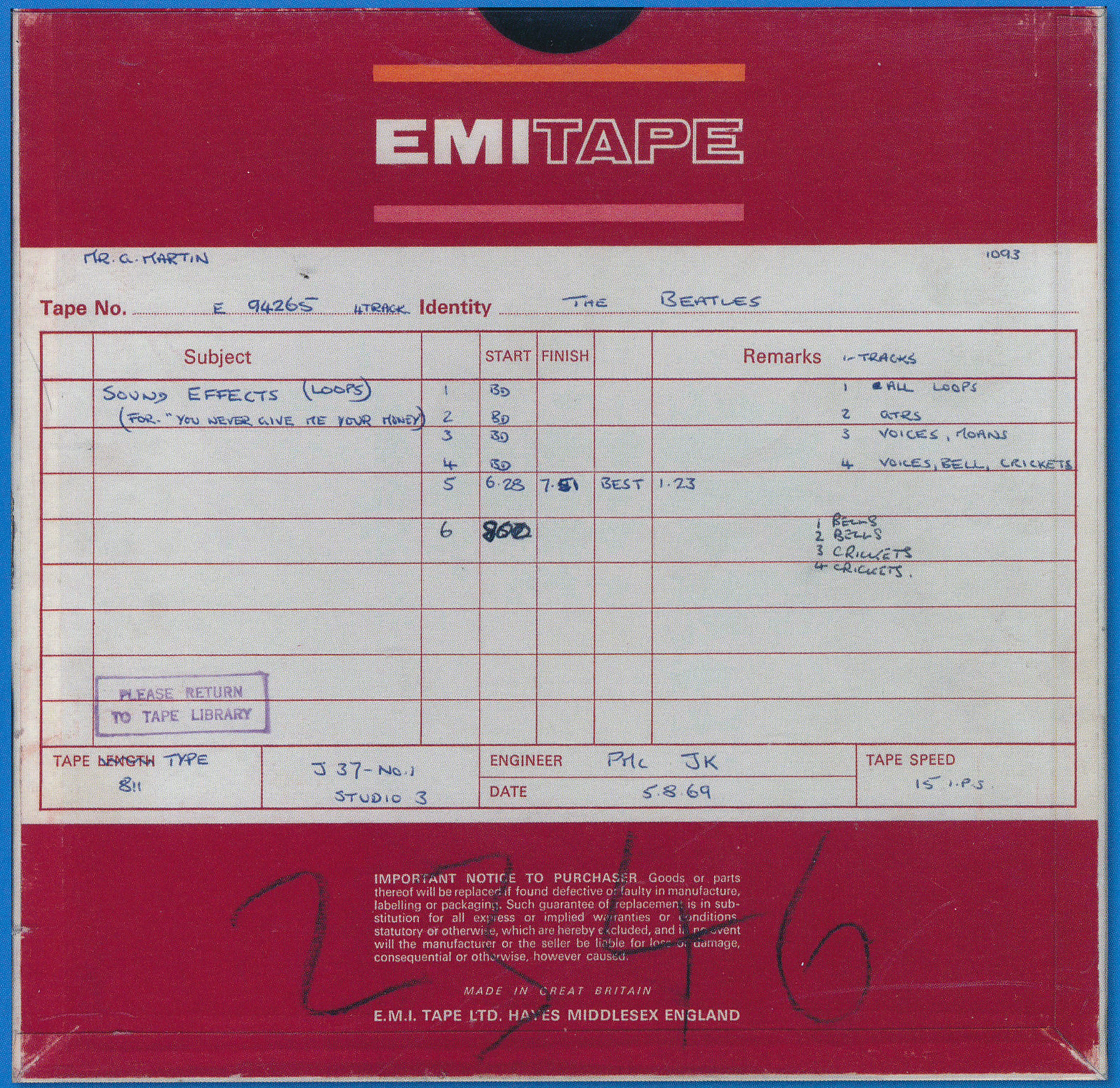
Photo by Linda McCartney



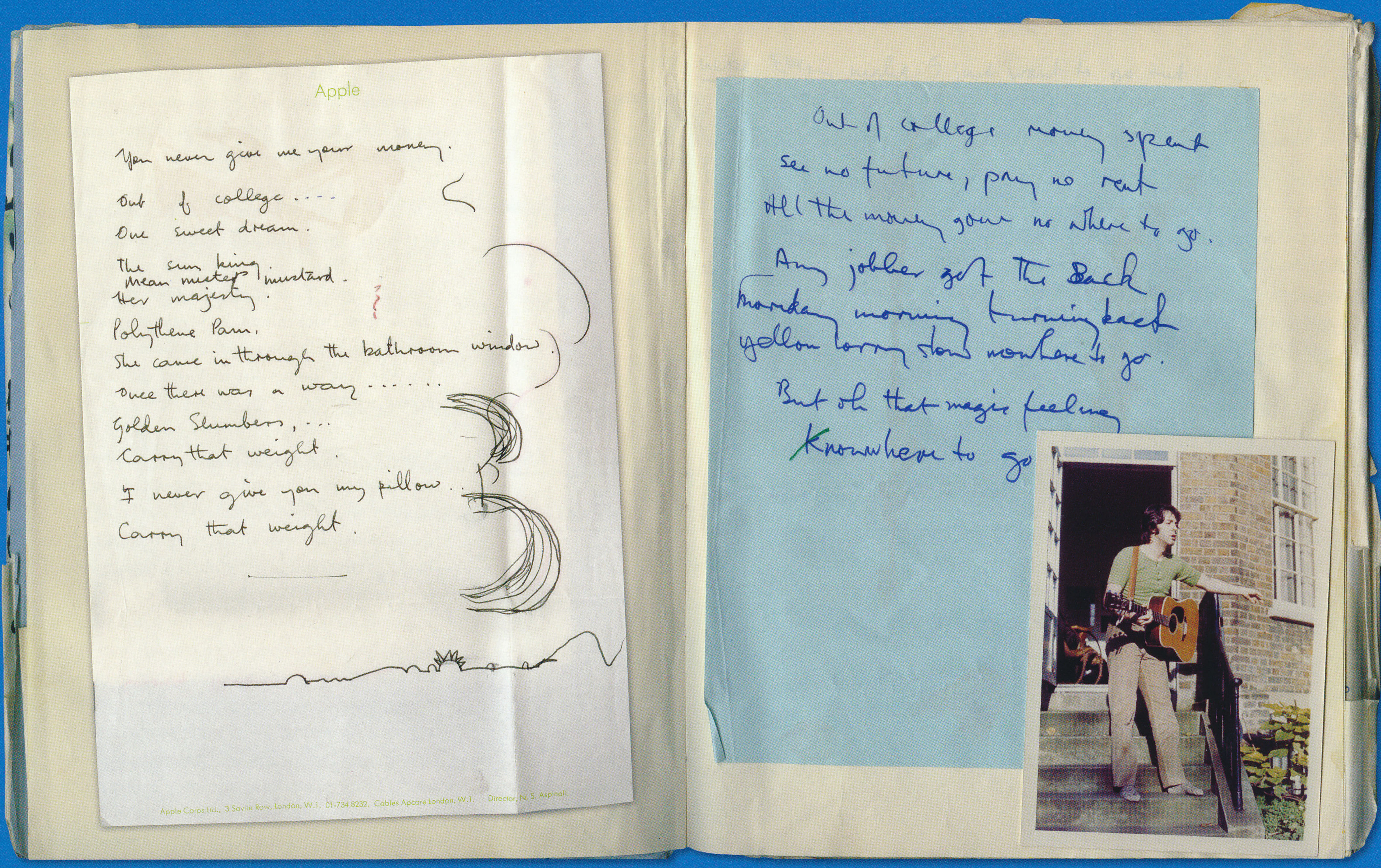
about eight weeks. We've done about 12 tracks, some of them still to be remixed, and Paul and I are now working on a kind of song montage that we might do as one piece on one side. We've got two weeks to finish the whole thing so we're really working on it. You can't say Paul and I are writing separately these days. We do both.' That ambitious concept for a montage was suddenly put on hold. After this May day in Olympic, The Beatles did not record again until July.

With George Martin producing and Glyn Johns at the Olympic mixing desk, the group recorded 36 takes of 'You Never Give Me Your Money – Part I'. Paul's guide vocal was recorded on track one; piano played by Paul was on two; Ringo's drums on three; John's guitar was on five and George played what the Olympic tape box called 'bassy guitar' on six. Discussing the guitar phrases he played during the opening verses, George told Paul after take 17, 'I'm playing a harmony of what you're doing.' John's guitar is first heard at the point the song moves to the 'Out Of College' section and he plays the arpeggios heard underneath 'Oh, that magic feeling' and during the instrumental section at the end. George played impressive lead guitar throughout the performances. On most of the takes, from 'Oh, that magic feeling' onwards, the sound of the piano was recorded coming out of a rotating Leslie speaker. Before beginning several of the takes, Paul reminded Glyn Johns: 'Leslie off, please.' It was a long session. 'It's exactly half-past two and it's *36* … and here we go!' Paul announced ahead of the final take (**Sessions CD Two Track 8**).

In the end, it was decided that take 30 would be the performance to receive a variety of overdubs to complete the song. But that would not happen for some time. In the interim, George was busy producing the first Apple album by Billy Preston, *That's The Way God Planned It*, and John and Yoko staged a second Bed-In for peace in Montreal. All of The Beatles made time for holidays. In an interview recorded on 15 May, Paul told listeners to BBC Radio Merseyside, 'We've got nothing on for the next month and we've had a lot on for the past couple of months, as you might have heard from a couple of newspapers … it's been high



finance. But it seems to be going OK now, so I'm just taking a break to get away from it all.' With sessions block-booked throughout most of July and August, George Martin detected a new attitude from the group. 'Paul persuaded me to come back and do another album really like I'd always wanted to make. Without being pretentious, I thought we were making a kind of art form and I wanted



them to think symphonically. I wanted them, when writing their songs to think in terms of first and second subjects, and symphony form and sonata form. In fact, it was a very happy time.'

Phase two of the sessions for *Abbey Road* began on 1 July when Paul overdubbed a new lead vocal on take 30. On 11 July, he played a bass part that was recorded on track seven. Four days later, he added more vocals and played tubular bells, recorded on track four, to augment the guitar arpeggios during the instrumental coda. Six stereo mixes were attempted at the end of the session; three were complete. By 30 July, all the songs to be included in 'The Long One' had been recorded so it was decided to make a 'trial edit' of the sequence. Before doing so, a series of eight-track to eight-track reduction mixes of 'You Never Give Me Your Money' was made, named takes 37 to 42. Take 40 was deemed the best, onto which more vocals and tambourine were added. By the end of the day's work, the first version of 'The Long One' had been assembled (**Sessions CD Three Track 9**). To move to the next song from the end of 'You Never Give Me Your Money' played in A major, an E chord on an organ overlapped the fade for several seconds. E is the home key of 'Sun King'.

On 31 July, Paul made more additions to 'You Never Give Me Your Money', but this time on the original eight-track with take 30. He played another bass part and overdubbed what was described as 'jangle piano', recorded at half-speed to give a 'honky-tonk' effect when played at the correct speed. Five days later, Paul tried another idea for the crossfade. He brought in some homemade tape loops, which were transferred to a four-track tape. The sounds included sped-up backwards electric guitars, bells, electronic noises, moans and various voices. Most of these were heard on the final version. The master stereo mix consists of take 30 for most of the song edited to take 40 for the ending. The sound of a cricket was played from an Abbey Road sound effects tape to overlap the last few seconds of 'You Never Give Me Your Money' and the opening of 'Sun King'.

SUN KING / MEAN MR. MUSTARD

Recorded: 24 and 25 July 1969 – Studio Two, Abbey Road; 29 July 1969 – Studio Three

John: lead vocal, guitar (with Leslie effect), piano, harmony vocal
Paul: bass, harmony vocal
George: guitar (with tremolo)
Ringo: drums, tambourine, maraca

Additional instrument:
George Martin: organ
Recorded: 29 July 1969

Cricket: Abbey Road Sound Effects Reel Volume 23: Jungle Noises



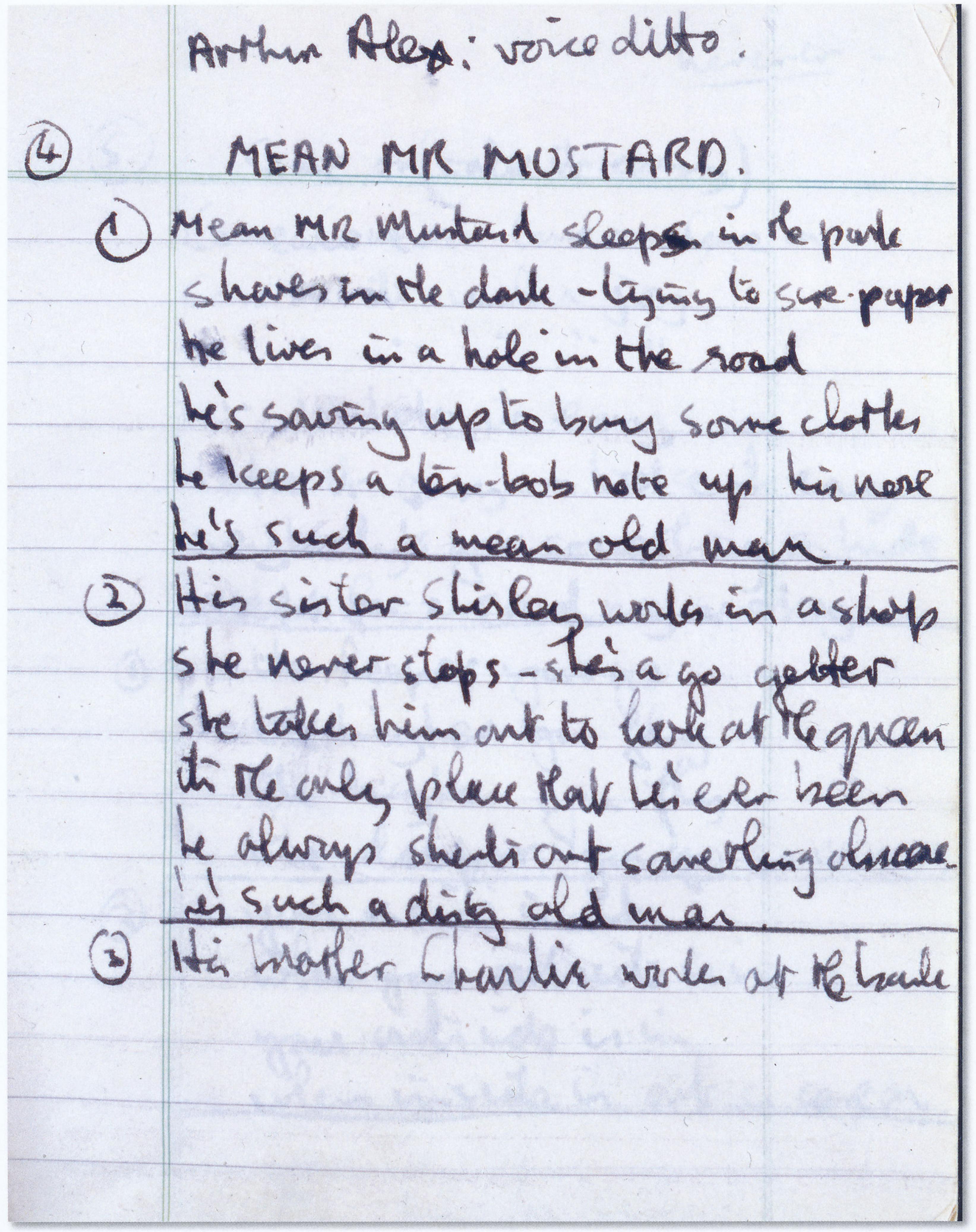
Photo by Linda McCartney

The medley of 'Sun King' and 'Mean Mr. Mustard' was described on the tape box as 'Part Two … Here Comes The Sun-King'. Rather than editing together or crossfading between all the constituent parts of 'The Long One', the group decided to perform six of them as three two-song medleys.

On the first day of rehearsals at Twickenham Studios, 2 January 1969, John had introduced an embryonic version of '**Sun King**', singing the only words he had at that stage – 'Here comes the sun'. While playing the song at Twickenham, he would often switch into 'Don't Let Me Down' – as can be heard on the 'Fly On The Wall' bonus disc included with *Let It Be… Naked* in 2003.

The mood of 'Sun King' and the guitar interplay reminded both John and George of a recent British number one. 'We said, "Let's be Fleetwood Mac doing 'Albatross' with all the reverb on guitar," just to get going,' George remembered. 'That's where we pretend to be Fleetwood Mac for a few minutes,' John told a DJ in 1969. 'It was just half a song I had, which I never finished, which was one way of getting rid of it without ever finishing it. Then in the medley, we just wanted a change of atmosphere and "Here comes the sun king". Why not? And here he comes and everybody's happy and "quando paramucho" etc., etc.' The tongue-twisting stream of exotic-sounding words for the coda were concocted for fun. 'We just started joking, you know. It's "cod". We just made it up. Paul knew a few Spanish words from school, so we just strung any Spanish words [together] that sounded vaguely like something. And, of course, we got "chicka ferdi" in; that's a Liverpool expression. It doesn't mean anything, just like [the teasing jibe] "na, na, na, na-nah".' In amongst the mock Spanish words was the joke 'que con eat it'. It was a pun that pleased John: '"Cake and eat it" is another nice line too!'

The unusual subject matter of **'Mean Mr. Mustard'** had roots in a bizarre story John had come across: 'I'd read somewhere in the newspaper about this mean guy who hid five-pound notes, not up his nose but somewhere else…' The Esher acoustic demo of the song compiled in May 1968 includes an experimental chorus – 'Hey, Mean Mr. Mustard, such a dirty, dirty…' Although pursued through several rehearsals of the song in January 1969, the idea was not used when a brief version was recorded for *Abbey Road* in July. There was one word change made to connect 'Mean Mr. Mustard' with another song that had been demoed in May 1968, 'Polythene Pam': 'Originally, it was "his sister Shirley",' John revealed in 1969. 'I changed it to Pam to make it sound like it had something to do with it.' '"Mean Mr. Mustard" was very John,' Paul commented. 'I liked that. A nice quirky song.'



Arthur Alex: voice ditto.

4 MEAN MR MUSTARD.

1 Mean Mr Mustard sleeps in the park
shaves in the dark – trying to save paper
he lives in a hole in the road
he's saving up to buy some clothes
he keeps a ten-bob note up his nose
he's such a mean old man.
2 His sister Shirley works in a shop
she never stops – she's a go getter
she takes him out to look at the queen
it's the only place that he's ever been
he always shouts out something obscene
he's such a dirty old man
3 His brother Charlie works at the [illegible]

'I liked that.
A nice quirky song.'
Paul

Before the first session began on 24 July for the segue of 'Sun King' and 'Mean Mr. Mustard', Paul quickly recorded a demo of 'Come And Get It' (**Sessions CD Three Track 3**). Following Paul's productive hour, the group concentrated on recording the medley of John's two songs. Paul's bass was recorded on track one of an eight-track tape; Ringo's drums are on two; John's finger-picked guitar recorded through a Leslie speaker is on three; George's guitar with tremolo echo is on four; and John's guide vocal is on six. There were 35 takes, although the seventh is actually 'Ain't She Sweet', an old standard from the 1920s they casually jammed in the style of the version by Gene Vincent and His Blue Caps, featured on the 1956 LP *Bluejean Bop!* – 'I hope you liked that trip, boys,' John said after The Beatles' off-the-cuff performance, which was eventually released in 1996 on *Anthology 3*. Before getting back to business, the group also briefly touched on two other songs from *Bluejean Bop!* – 'Who Slapped John?' and 'Up A Lazy River' – and, for just a minute, Gene Vincent's most famous hit 'Be-Bop-A-Lula'.

After take ten, they paused for coffee, tea and biscuits. John joked, 'Now this won't keep the Apple staff in work for the next ten years, lads!' With plenty of good-natured banter and laughter between the many takes, the group worked hard on perfecting the musical transition between two very different songs. Take 20 can be heard on **Sessions CD Three Tracks 4 and 5**. At one point, John hummed the tune of 'Man Of Mystery', a hit from 1960 by the UK's premier instrumental group The Shadows. The final take – 35 – was selected for overdubs, which were made the following day and on 29 July. Harmony vocals by John and Paul, a maraca and a stately organ counterpoint were added to 'Sun King'. For 'Mean Mr. Mustard', John and Paul sang much of the song together and a piano and tambourine were also overdubbed.

In the trial version of 'The Long One' made on 30 July 1969 (**Sessions CD Three Track 9**), 'Her Majesty' was placed between 'Mean Mr. Mustard' and 'Polythene Pam'. When there was a change of mind, 'Her Majesty' was taken out of the sequence. In order to make a jump cut to 'Polythene Pam', the final chord of 'Mean Mr. Mustard' was also removed.

When George Martin and Giles Martin created the innovative soundtrack for the Cirque du Soleil Beatles show *LOVE*, 'Gnik Nus' was featured. As its title indicated, the vocals from 'Sun King' were heard backwards over a tamboura drone taken from 'Within You Without You'.

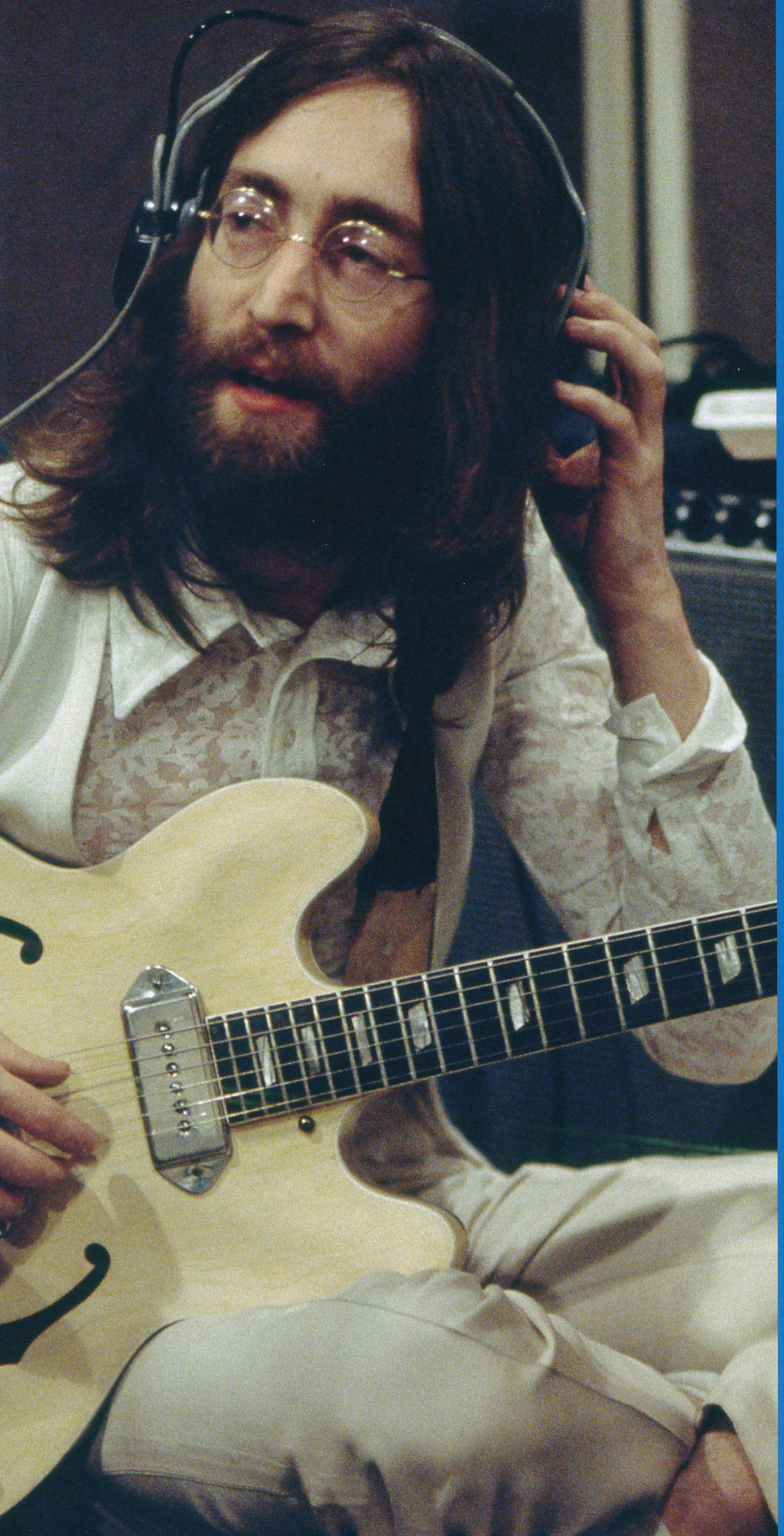


Photo by Linda McCartney

POLYTHENE PAM / SHE CAME IN THROUGH THE BATHROOM WINDOW

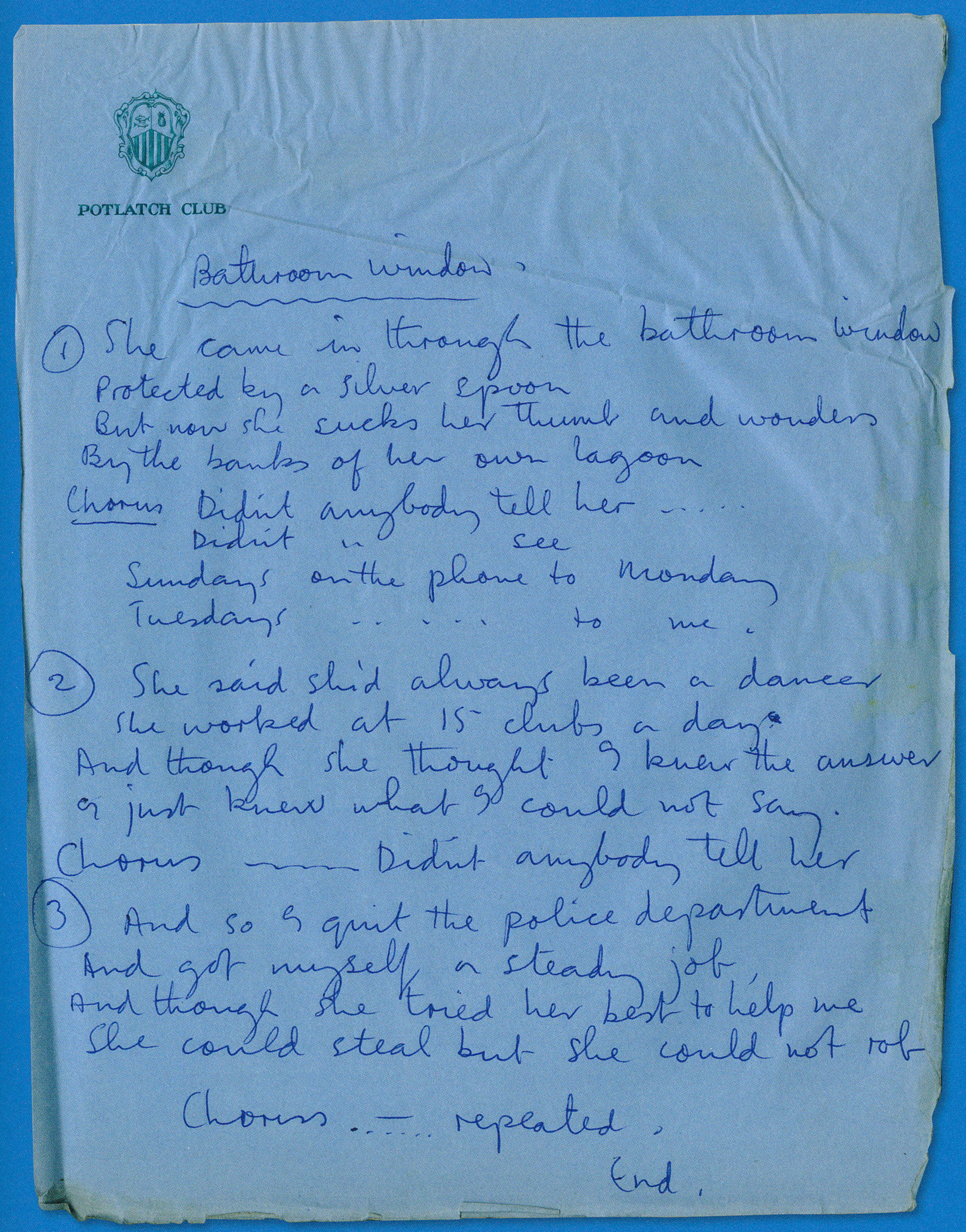
Recorded: 25 July 1969 – Studio Two, Abbey Road; 28 and 30 July 1969 – Studio Three, Abbey Road

John: lead vocal, guitar, harmony vocal
Paul: lead vocal, bass, harmony vocal
George: guitar
Ringo: drums, tambourine, maracas, percussion

'That's another half a song I wrote in India,' John remembered. 'It's a bit like everything … you know, "Not Fade Away" [by The Crickets] and "Summertime Blues" [by Eddie Cochran].' He revealed the inspiration for the words of **'Polythene Pam'** was 'me remembering a little event with a woman and a man who was England's answer to Allen Ginsberg, who gave us our first exposure.' That man was Royston Ellis, a Liverpool beat poet that John befriended in his bohemian art school days while living in Gambier Terrace in Liverpool. The credit for 'first exposure' is because, following a night at the Jacaranda coffee bar when The Beatles accompanied Royston Ellis reciting his verses, the poet secured the group their first (albeit misspelt) namecheck in a music paper. In an article in *Record and Show Mirror*, dated 9 July 1960, writer Paul Heppel mentioned that Ellis was 'thinking of bringing down to London a Liverpool group which he considers is most in accord with his poetry. Name of the group? *"The Beetles"*!'

'Everything triggers amazing memories,' John recalled. 'I met him when we were on tour [in August 1963]. I had a girl and he had one he wanted me to meet. He said she dressed up in polythene, which she did. She didn't wear jackboots and kilt, I just sort of elaborated. Perverted sex in a polythene bag. Just looking for something to write about.' The *News of the World*, mentioned in the song, was a British newspaper that titillated millions of readers with salacious tales every Sunday. Indeed, the paper would have revelled in uncovering the activities of the real-life 'Polythene Pam'.

After a performance of 'Polythene Pam' in the basement studio at Apple in January 1969, John remarked, 'I'll give that to some Liverpool folk singer.' Interviewed for the TV series *The Beatles Anthology*, George highlighted the local flavour of the song. 'I liked "Polythene Pam" because of its Liverpool-ness.' After demonstrating the broad Scouse accent John used when singing it, George continued: 'Nobody writes


POTLATCH CLUB

Bathroom window.

1. She came in through the bathroom window
Protected by a silver spoon
But now she sucks her thumb and wonders
By the banks of her own lagoon
Chorus Didn't anybody tell her ....
Didn't " see
Sundays on the phone to Monday
Tuesdays .. .. to me.

2. She said she'd always been a dancer
she worked at 15 clubs a day
And though she thought I knew the answer
I just knew what I could not say.
Chorus —— Didn't anybody tell her

3. And so I quit the police department
And got myself a steady job
And though she tried her best to help me
She could steal but she could not rob

Chorus ..... repeated.
End.

comic stuff that still has a certain seriousness about it. "Polythene Pam" was a really good rock 'n' roll song, but it bothers me sometimes when [there's] something so obviously funny and nobody laughs and nobody ever gets it.'

'Polythene Pam' was merged with another song that had been around for a while. John remembered that when he and Paul visited New York in May 1968 to launch Apple 'we were in the flat we were staying in and he just came out with that line, "she came in through the bathroom window". So, he had it for years, and he eventually finished it.' Sparked by an incident in which a fan did climb into Paul's house when he was out, **'She Came In Through The Bathroom Window'** was often rehearsed during the *Let It Be* sessions, but was eventually put aside until it was revived for 'The Long One' in July 1969.

Paul's words are fairly cryptic, but some were derived from personal experience. In October 1968, when Paul was travelling in a taxi to JFK airport with Linda Eastman and her daughter Heather, he noticed their driver's identification panel read 'Eugene Quits, New York Police Department'. 'This was the great thing about the randomness of it all,' Paul observed. '"So I quit the police department" is part of the lyrics. If I hadn't been in this guy's cab, the song would have been very different.'

Joe Cocker's cover of 'She Came In Through The Bathroom Window' soon appeared on the same album as his interpretation of 'Something'. A few months later, an exuberant version recorded at the Fillmore East in New York in March 1970 appeared on Joe's successful double LP *Mad Dogs & Englishmen*.

Both songs were played by the group during January 1969. While rehearsing 'Two of Us', John took a side road into 'Polythene Pam' at the Apple Studio, but it was not earmarked for their current project. In contrast, 'She Came In Through The Bathroom Window' was rehearsed many times at Twickenham. 'Now we know this one, don't we?' Paul reminded everyone on 7 January. Although the song was played once on that day at a tempo similar to the later *Abbey Road* version, it was usually taken at a slower pace. A performance released on *Anthology 3* was recorded on 21 January, The Beatles' first day at their Apple Studio following the hiatus caused by George leaving the group eleven days earlier. John was on electric piano and wah-wah electric guitar was played by George.

Six months later, having chosen to include both songs in 'The Long One', they decided to record them as one piece. Paul's bass was recorded on track one; drums are on two; John's acoustic 12-string guitar is on three: lead guitar by George is on four; and the lead vocals by John and Paul were recorded on six. 'Polythene Pam' opens with John hitting three power chords. His rhythmic playing reminded him of the acoustic guitar on 'Pinball Wizard' from The Who's double LP *Tommy*, released a few weeks before this session. 'It's like being Tommy in here!' John laughed. When Ringo tried out a drum pattern for 'Polythene Pam', John compared it to the drumming style of the leader of The Dave Clark Five. That group's single 'Glad All Over' replaced 'I Want To Hold Your Hand' at the top of the UK chart in January 1964, prompting some newspapers to predict the beat-heavy 'Tottenham Sound' would put a stop to the predominance of The Beatles' 'Mersey Sound'.
It did not.

Take 27 from the session can be heard on **Sessions CD Three Tracks 6 and 7**. The performance selected for further overdubs to create the master was take 39. At the end of this session and during studio time on 28 and 30 July, various elements were added to the group's live performance. These included extra percussion such as snare drum, cymbals and tambourine; electric guitar playing the five notes stepping down from E to A in the section enabling the modulation between those two keys; John and Paul singing harmonies; and new lead vocals by John and Paul.

The mix made for the trial edit of the medley compiled on 30 July – **Sessions CD Three Track 9** – is similar to the version released on the album, except for one part that had been recorded on track eight. To emphasise the 'Liverpool-ness' of 'Polythene Pam', John talks with a broad Scouse accent that would have outraged his Aunt Mimi when he was living with her in the city. In the trial version of 'The Long One', more of the idiomatic phrases stand out such as, 'Fab! Isn't that great? It's real good that.'



Photo by Linda McCartney

GOLDEN SLUMBERS / CARRY THAT WEIGHT

Recorded: 2, 3 and 4 July 1969 – Studio Two, Abbey Road; 30 July 1969 – Studio Three, Abbey Road; 31 July, 15 August 1969 – Studio Two, Abbey Road

Paul: lead vocal, piano, guitar, harmony vocal, chorus vocal,
George: bass, lead guitar
Ringo: drums, chorus vocal

Additional instruments:
12 violins, four violas, four cellos, one double-bass, four horns, three trumpets, one trombone, one bass trombone
Recorded: 15 August 1969 – Studio One and Studio Three, Abbey Road

When playing piano at his father's house, Paul came across the opening lines of a lullaby. 'My step-sister Ruth's piano book was up on the stand. I was flicking through it and I came to "Golden Slumbers",' he recalled. 'I can't read music and I couldn't remember the old tune, so I just started playing my own tune to it. I didn't know at the time it was 400 years old.' The words had first appeared in the play *The Pleasant Comodie of Patient Grissill*, written in 1599 by Thomas Dekker, Henry Chettle and William Haughton. The poem became more widely known when it was first set to music by WJ Henderson with the title 'Golden Slumbers Kiss Your Eyes' for the 1885 collection *St Nicholas Songs.*

'I liked the words so much. I thought it was very restful, a very beautiful lullaby so I kept them, and it fitted with another bit of a song I had,' Paul explained. That other part comprised the opening lines 'Once there was a way to get back homeward…' At Twickenham Film Studios on 9 January 1969, at the piano Paul sang **'Golden Slumbers'** to Ringo and Mal Evans. 'Should be ready for a *Songs For Swinging Lovers!* album soon,' he joked, referring to Frank Sinatra's 1956 LP. Paul improvised some ideas for verses: 'It should really be like a fairy tale … once upon a time, there lived a king.'

In this run-through, Paul moved seamlessly to the chorus of **'Carry That Weight'**. He discussed how it could be a good song for Ringo to sing and played around with some ideas for verses that might be 'like a story, a bit like "Act Naturally" [the Buck Owens country number one sung by Ringo on *Help!*] … where the tag line keeps coming up. It was like a comedy when I heard it or it could be like one of those songs where you've got everything and everything's going so great, but this morning one of my eggs broke or my right shoe's a bit tight [then] "Boy, you've got to carry that weight!"' In the end, the song developed no further than the chorus. 'It's really like the "Maxwell's Silver Hammer" story again,' John said in a radio interview in September 1969. 'We've all got a great load to carry,' he said in an exaggerated northern English accent. 'But that's part of "Golden Slumbers", really. It's sort of the one song. That's the chorus of "Golden Slumbers".'

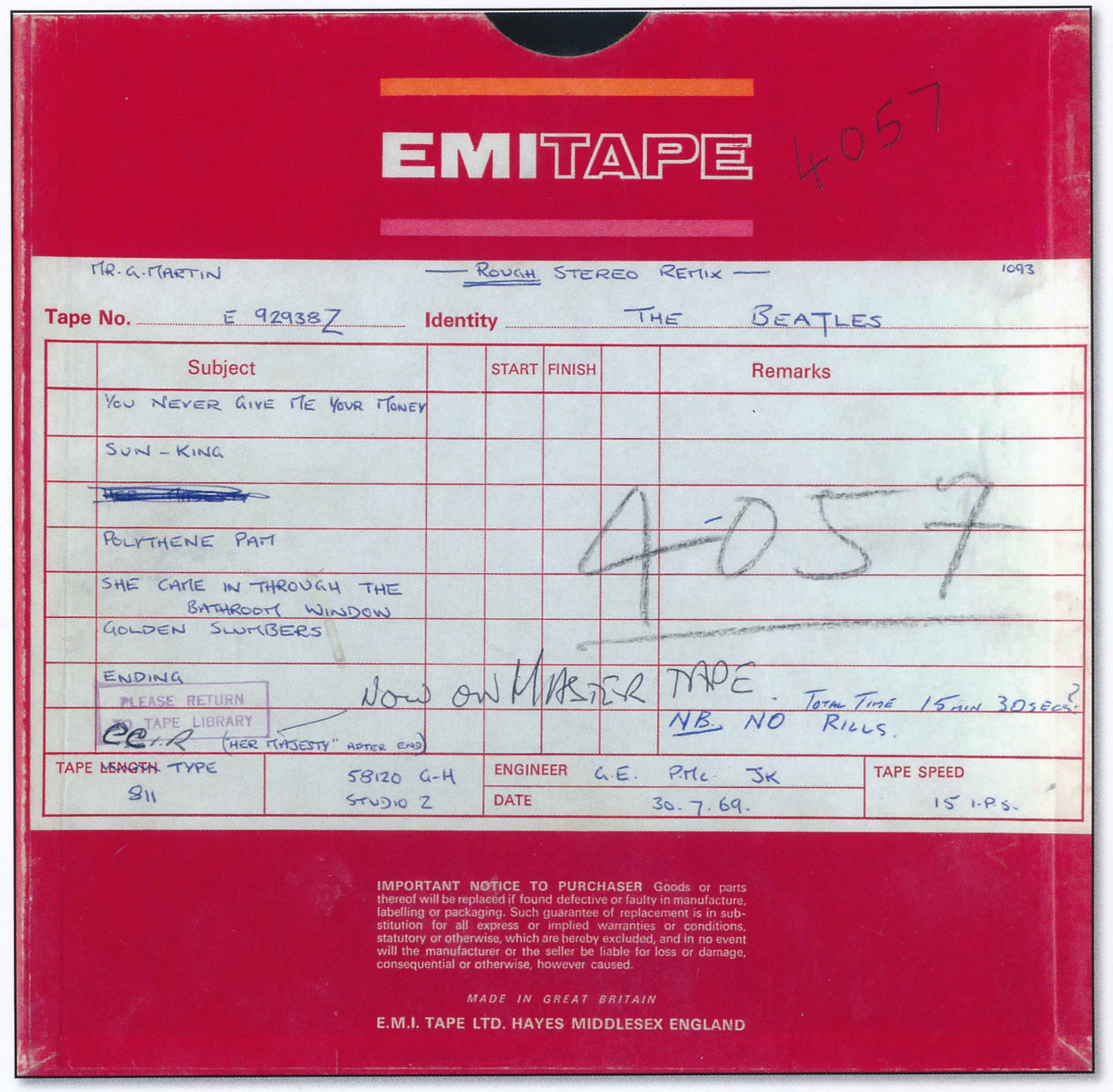
A single of 'Golden Slumbers' / 'Carry That Weight' by Scottish group Trash (formerly known as White Trash) came out on Apple Records on the same day *Abbey Road* was released in the UK. 'It's pretty good too,' John commented at the time. 'They've used strings and it's pretty similar to the track we did, except they've done some nice things with a big organ, like a church organ, playing a solo or something. They've done it quite gutsy. The song is vaguely gospel-y in a way. I hope they get a hit.' Although Trash spent a few weeks in the lower end of the UK top 40, their cover was eclipsed by the huge sales of *Abbey Road* containing The Beatles' own version.

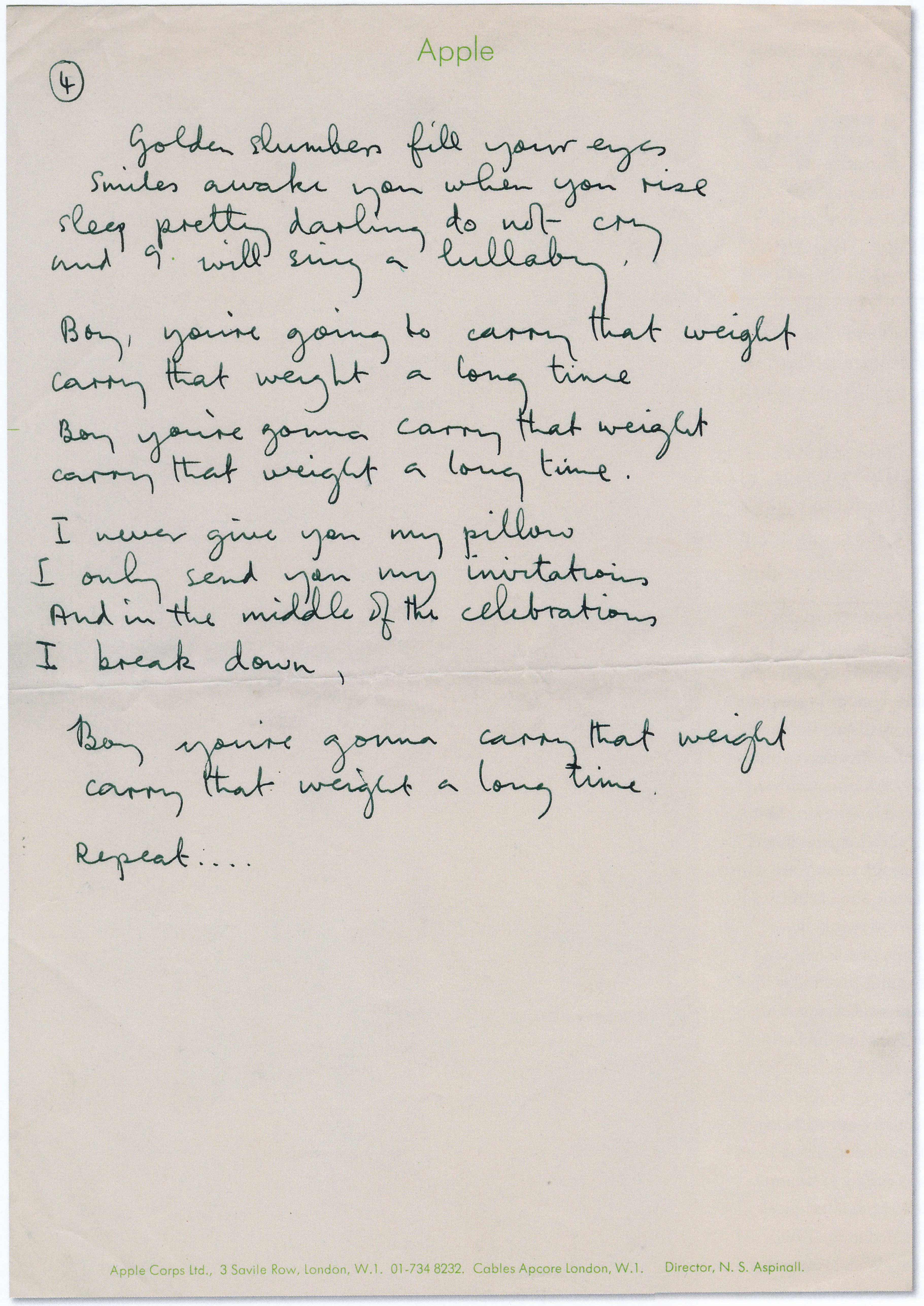
Writing about the sequence of 'Golden Slumbers', 'Carry That Weight' and 'The End' in the notes for his album *In My Life*, George Martin stated, 'The end of the *Abbey Road* album is for me one of the best examples of how rock music can work well within a classical format. I have always loved the piece.'

John was in hospital in Scotland when Paul, George and Ringo began recording the medley of 'Golden Slumbers' / 'Carry That Weight', which also recapitulated motifs, with new words, from 'You Never Give Me Your Money'. **Sessions CD Two Track 10** is a sequence of takes one to three from the initial session. When Phil McDonald named a take on the talkback mic as 'Four', Paul misheard him and thought his name had been called. When told he had heard an identification of the take, he quoted from an as yet unissued Beatles song in reply, 'Ah, the number we're on. OK. You know my number.' On the first reel of eight-track tape, drums were recorded on track one; bass played by George is on two; Paul's piano is heard on three; and a guide vocal is on eight. There were 15 takes, although most were not complete. Parts of takes 15 and 13 were edited together to create the backing track. Further instrumentation and vocals were added during the following day. These overdubs included extra drums and a vocal by Paul on four; plus Ringo and Paul double-tracking the 'Carry That Weight' chorus on four and seven. Two reduction mixes were made to a second reel to combine the additional drums with the original recording of the drum kit on track one. Take 17 was deemed the better mix and used for further layering.

The third session took place on the afternoon British tennis player Ann Jones was facing Billie Jean King in the final of the Ladies Singles championship at Wimbledon. There had not been a British winner of the title for eight years and King was aiming to triumph for a fourth consecutive time. The country was buzzing about the contest, and technical engineer Dave Harries recalled that the Abbey Road studio team listened to the BBC Radio 4 relay of the match while waiting for group members to arrive. 'We had it coming through the mixing console. Then they came in and we thought, "Oh, blimey, that's it."'







Apple

(4)

Golden slumbers fill your eyes
Smiles awake you when you rise
sleep pretty darling do not cry
and I will sing a lullaby.

Boy, you're going to carry that weight
carry that weight a long time
Boy you're gonna carry that weight
carry that weight a long time.

I never give you my pillow
I only send you my invitations
And in the middle of the celebrations
I break down,

Boy you're gonna carry that weight
carry that weight a long time.

Repeat:...

Apple Corps Ltd., 3 Savile Row, London, W.1. 01-734 8232. Cables Apcore London, W.1. Director, N. S. Aspinall.

'One of the best examples of how rock music can work well within a classical format.'

George Martin

Nevertheless, the studio staff did hear the conclusion of the tense three-set final. Indeed, a part of the broadcast is preserved on the original session tape, including commentary of Jones eventually serving out the match in what former Wimbledon champion Fred Perry described to radio listeners as a 'nervous Nelly game'.

Extra drum hits and a reprise of the guitar arpeggios, first heard in 'You Never Give Me Your Money', are heard on track seven of the second tape. On its tape box, engineer Chris Blair noted 'Best vocal – Track 6'. Throughout the various sessions, Paul made several attempts at perfecting a lead vocal that would range in intensity from the light touch used for the opening lines to a full-throated roar during the 'Golden Slumbers' section. 'I remember trying to get a very strong vocal on it,' he recalled. 'I worked on the strength of the vocal on it, and ended up quite pleased with it.'

Listening to the first experimental version of 'The Long One' – **Sessions CD Three Track 9** – reveals that there were still more brush strokes to be made to the canvas following the medley's compilation on 30 July 1969. Parts of Paul's vocal are different to the finished version, the lead guitar before 'I never give you my pillow…' has not been added yet and the orchestral arrangement is missing. Individual elements, such as guitar, timpani and another lead vocal, were recorded on the next day; the session for George Martin's score took place two weeks later. **Sessions CD Three Track 11** is the mono recording of 21 strings players and nine brass musicians on track eight of the tape. During the final mixing session the orchestral part was bolstered with Automatic Double Tracking. The original sound of the ensemble and a slightly delayed ADT version were positioned on either side of the stereo picture.

THE END

Recorded: 23 July, 5 and 7 August 1969 – Studio Three, Abbey Road; 7 and 8 August 1969 – Studio Two, Abbey Road; 15 August 1969 – Studio One and Studio Two, Abbey Road; 18 August 1969 – Studio Two, Abbey Road

Paul: lead vocal, harmony vocals, bass, lead guitar, piano
John: lead guitar, rhythm guitar
George: lead guitar, rhythm guitar
Ringo: drums, tambourine

Additional instruments:
12 violins, four violas, four cellos, one double-bass, four horns, three trumpets, one trombone, one bass trombone
Recorded: 15 August 1969 – Studio One, Abbey Road

The final section of 'The Long One' consists of two separate pieces. During the first part of 'The End', Ringo played his only drum solo on a Beatles record, and Paul, George and John took turns – in that order – to play guitar solos over a repetition of two chords. The excitement of this first section is a potent prelude to the compassion of the concluding couplet of the second part, 'And in the end, the love you take / Is equal to the love you make.' Those 15 words gained more significance once it became clear that *Abbey Road* contained The Beatles' last recordings. Paul was aware that Shakespeare signified the end of a scene with a rhyming couplet. In *Romeo and Juliet*, for example, the last words spoken on stage are, 'For never was a story of more woe / than this of Juliet and her Romeo.' 'I followed the Bard,' Paul recalled, 'and wrote a little meaningful couplet.'

Called on the tape box 'Ending', the recording of the final part of the long medley was started before the sessions for 'Sun King' / 'Mean Mr. Mustard' and 'Polythene Pam' / 'She Came In Through The Bathroom Window'. The drums were recorded in stereo across tracks one and two of the eight-track tape; John's guitar was recorded on track three; guitar by George is on four; and Paul's bass is on five. Officially, there are seven documented takes of the main section for the ending of 'The Long One'. After the seventh on the tape, however, there are outtakes numbered 22 to 33. It is likely that after 33 rehearsal takes the tape was rewound and the numbering was restarted. **Sessions CD Three Track 2** is take three. George Martin, who was in the studio with the group, is heard at the end saying, 'How are you feeling, Ringo?



Photo by Linda McCartney



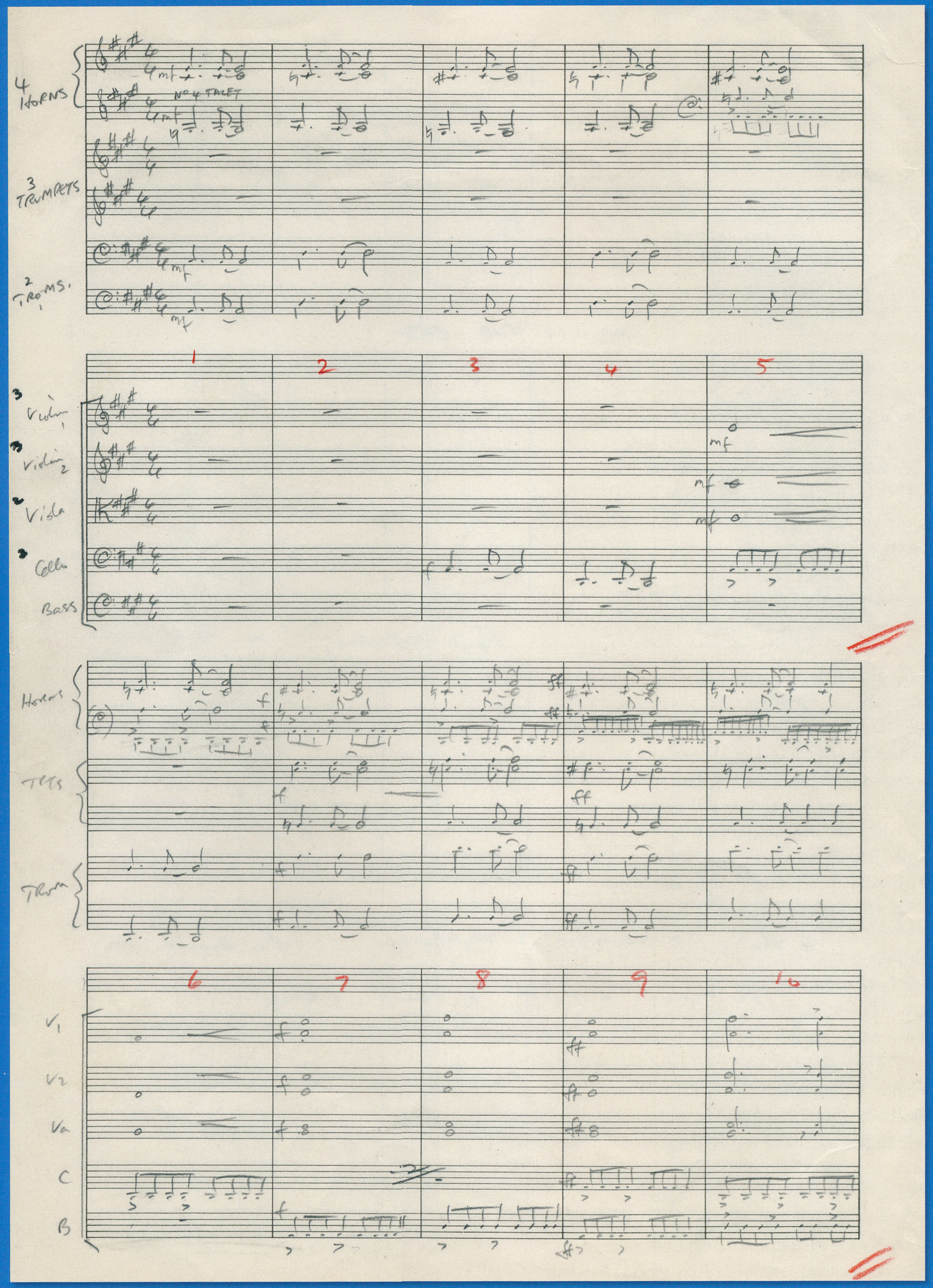
Photo by Linda McCartney

Hard work, isn't it?' Lasting 15 seconds, Ringo's drum solo was of a modest length compared to those by other drummers, but he had been reluctant to be featured at all. 'Solos have never interested me,' Ringo recalled. 'George Martin convinced me. As I was playing it, he counted it because we needed a time … and I had to come off at that strange place because it was 13 bars long. Anyway, I did it, and it's out of the way. I'm pleased now that we've got one down.'

Highlighted by the solo, the dynamic sound of Ringo's drums on *Abbey Road* still rattles teacups 50 years later. 'The sound was the result of having new calfskin drum heads,' Ringo explained. 'There's a lot of tom-tom work on that record. I got the new heads and I naturally used them a lot – they were so great. The magic of real records is that they *showed* tom-toms were so good. I don't believe that magic is there now, because there's so much manipulation.'

The same principle applied to the sound of the three soloing guitars overdubbed on track four. After combining the two rhythm guitar parts onto track seven, Paul, George and John were recorded on track four. Lined up together in the studio, they played their solos 'as live' with each producing a distinctive sound from their guitar and amp. 'It suddenly goes boom, boom, boom on the drums and then we all take turns to play,' John remembered in 1969. 'I'm the third one on that. I have a definitive style of playing. I've always had. They call George the invisible singer. Well, I'm the invisible guitarist!' In the 50th anniversary stereo mix made by Giles Martin and Sam Okell, the three guitarists are positioned across the stereo picture: Paul's guitar is on the left, George's playing can be heard on the right, and John is in the centre. There were a lot of grandstanding solos around on rock records in 1969. The Beatles demonstrated how effective solos could be when they are as lyrical and concise as those played on 'The End'.

The first trial version of the 'The Long One' made on 30 July reveals that vocals, guitar solos and an orchestral section were yet to be added. Paul double-tracked the opening vocals of the track ('Oh, yeah, all right…') on 5 August. The guitar solos were overdubbed on 7 August during the same session in which the 'love you' vocals were sung. One of the harmony parts during that section was recorded with the tape machine running slow in order to create the very high notes that are heard when played back at normal speed. These and the final harmonies in the coda are all sung by Paul. Although the orchestra is only evident in the final bars, it had also been recorded to underscore the 'love you' refrain. At the mixing stage, it was discovered that the orchestra was slightly out of sync with the group's performance. To correct this, track three with the strings and brass was transferred to another tape and 'flown in' from another machine during mixing.



George Martin's score

HER MAJESTY

Recorded: 2 July 1969 – Studio Two, Abbey Road

Paul: lead vocal, guitar

See 'Mean Mr. Mustard' details for musicians on the chord at the beginning.

The rhapsodic ending of 'The Long One' seemed to be the perfect finale for the album, but after a long gap 'Her Majesty' pops up for 23 seconds. 'We like to have a joke at the end or a surprise,' John told Radio Luxembourg's Programme Director Tony Macarthur in September 1969. 'Like on the end of *Pepper*, this is another one of them.' The few seconds of garbled speech repeating in the run-out groove of *Sgt. Pepper's Lonely Hearts Club Band* had been an unexpected burst of sound following the apocalyptic last chord of 'A Day In The Life'. The peel of ribald laughter heard while 'Within You Without You' gently ebbed away is a similarly shocking ruse employed on that album.

The decision to puncture the elegiac mood produced by 'The End' was the result of a happy accident. The first trial edit of 'The Long One' compiled on 30 July placed 'Her Majesty' between 'Mean Mr. Mustard' and 'Polythene Pam'. After all, in John's song, Mr. Mustard was taken to see the Queen by Polythene Pam so it seemed appropriate to hear about 'Her Majesty' next. When there was a change of mind, instead of being left on the cutting room floor, the off-cut of 'Her Majesty' was saved at the end of the reel. Test records of the long medley were cut at Apple the following day. The lacquers contained everything that was on the tape, including 'Her Majesty'. When The Beatles heard it come crashing in unexpectedly, they decided to keep it that way. Since the original *Abbey Road* jacket and record label did not mention the title, 'Her Majesty' began life as a hidden bonus track on the LP.

Discussing the song with John, Tony Macarthur revealed that he had first heard 'Her Majesty' in November 1968 when he recorded a radio interview with Paul about 'The White Album'. 'He played this to me,' he recalled. 'In fact, it was on that [interview] tape when we were getting levels and things.' A month or so later, Paul sang 'Her Majesty' at Twickenham Film Studios during one of his regular morning piano workouts. He also busked it on guitar at the Apple Studio on 24 January. Neither version had any more words than the one verse recorded for *Abbey Road.*

Paul had written about Queen Elizabeth II before, when he was a school boy. As part of celebrations for the 1953 Coronation, he entered a Liverpool Public Libraries competition to write an essay looking forward

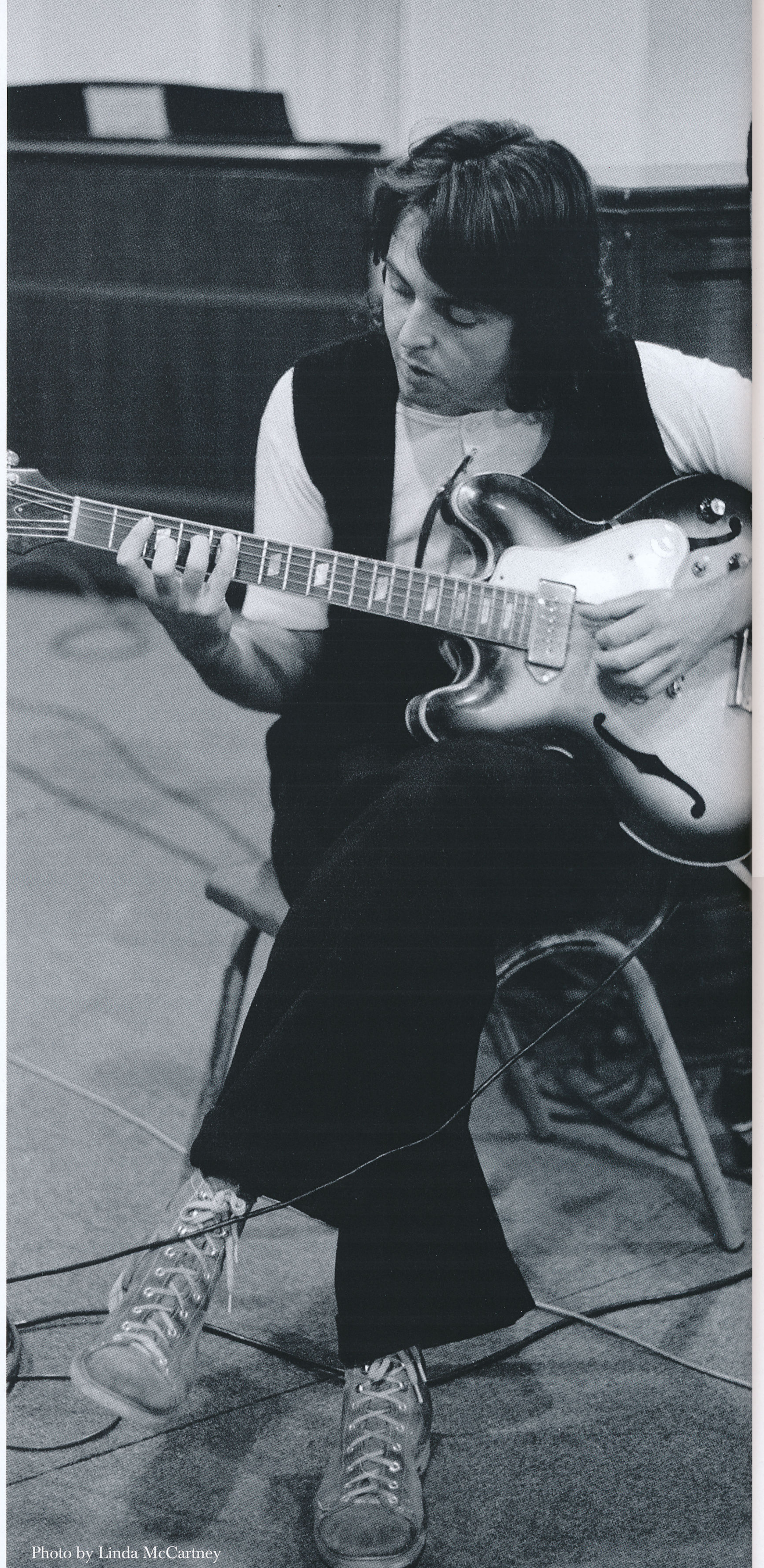
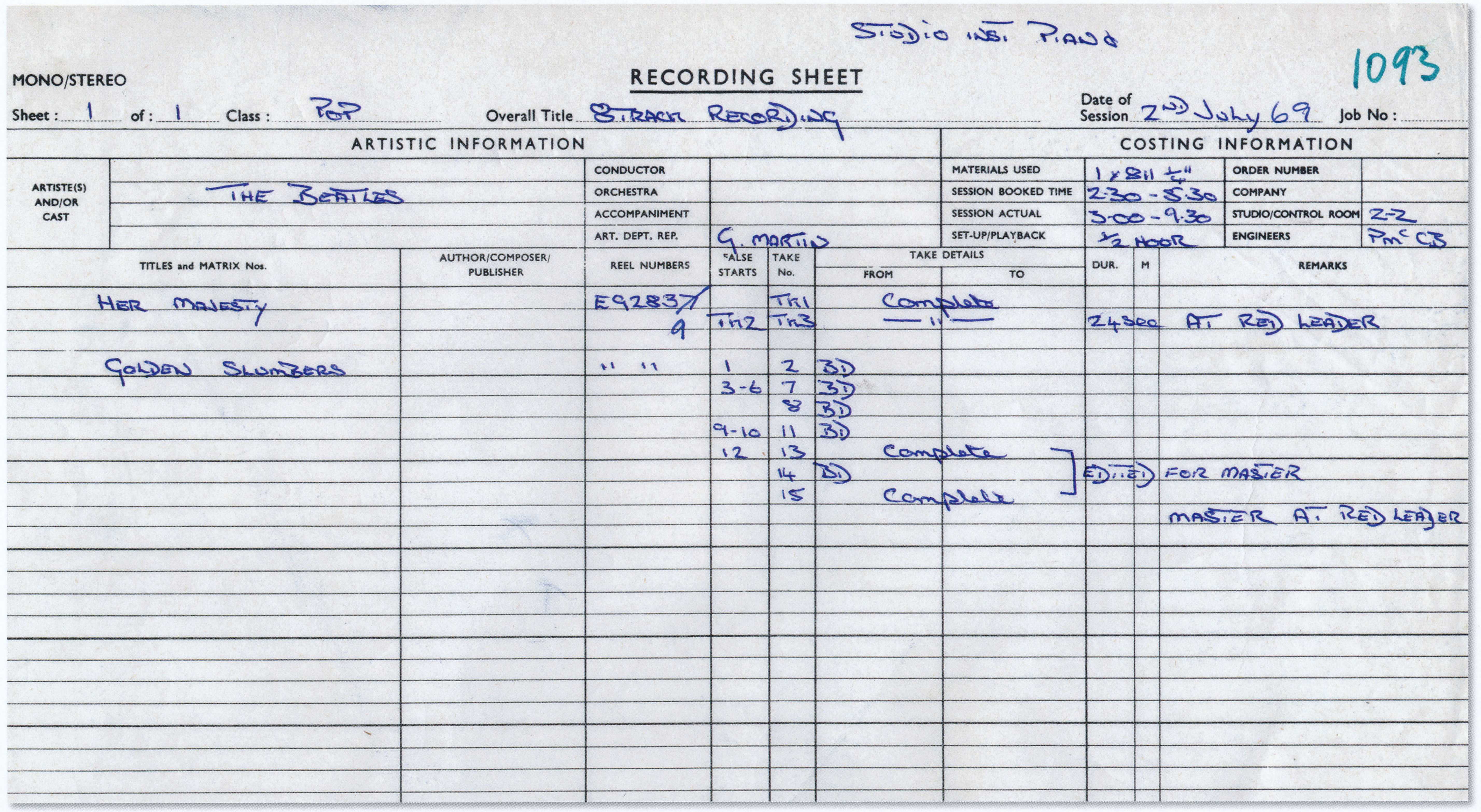


Photo by Linda McCartney



STUDIO INST. PIANO — 1093

MONO/STEREO — **RECORDING SHEET**

Sheet: 1 of: 1 Class: POP Overall Title: 8 TRACK RECORDING Date of Session: 2ND July 69 Job No:

ARTISTIC INFORMATION

ARTISTE(S) AND/OR CAST	THE BEATLES
CONDUCTOR	
ORCHESTRA	
ACCOMPANIMENT	
ART. DEPT. REP.	G. MARTIN

COSTING INFORMATION

MATERIALS USED	1 x 8" ¼"	ORDER NUMBER	
SESSION BOOKED TIME	2.30 - 5.30	COMPANY	
SESSION ACTUAL	3.00 - 9.30	STUDIO/CONTROL ROOM	2-2
SET-UP/PLAYBACK	½ HOUR	ENGINEERS	PMcC CB

TITLES and MATRIX Nos.	AUTHOR/COMPOSER/ PUBLISHER	REEL NUMBERS	FALSE STARTS	TAKE No.	TAKE DETAILS FROM	TO	DUR.	M	REMARKS
HER MAJESTY		E92837/9		TK1	Complete				
			TK2	TK3	"		24sec		AT RED LEADER
GOLDEN SLUMBERS		" "	1	2 BD					
			3-6	7 BD					
				8 BD					
			9-10	11 BD					
			12	13	Complete				EDITED FOR MASTER
				14 BD					
				15	Complete				
									MASTER AT RED LEADER

to the pomp and circumstance at Westminster Abbey on 2 June. 'I obviously wrote something reasonable,' Paul stated. 'I won my age group's prize.' His winning entry was preserved in Speke Library in Liverpool. Writing about 'our lovely young Queen', the 10-year-old Paul concluded that 'present day royalty rules with affection rather than force'. His prize was a book by Geoffrey Tease called *Seven Queens of England* and a book token, which he used to buy a modern art compendium. 'It was fabulous,' Paul remembered. 'Lots and lots of pictures by people like Victor Pasmore, Salvador Dali and Picasso.'

In 2002, Sir Paul headlined the Party at the Palace concert celebrating the Queen's Golden Jubilee. Before his band began to play, Paul sang 'Her Majesty'. 'I had to do it,' he joked.

Phase two of the *Abbey Road* sessions began on 2 July 1969. John was delayed in Scotland, but Paul, George and Ringo went ahead with the scheduled session to record the medley of 'Golden Slumbers' and 'Carry That Weight'. Before doing so, Paul recorded his one-verse song 'Her Majesty'. Acoustic guitar was recorded on track one and vocal on eight. As heard on **Sessions CD Two Track 9**, Paul performed, without a pause, three complete takes with a brief false start before the second.

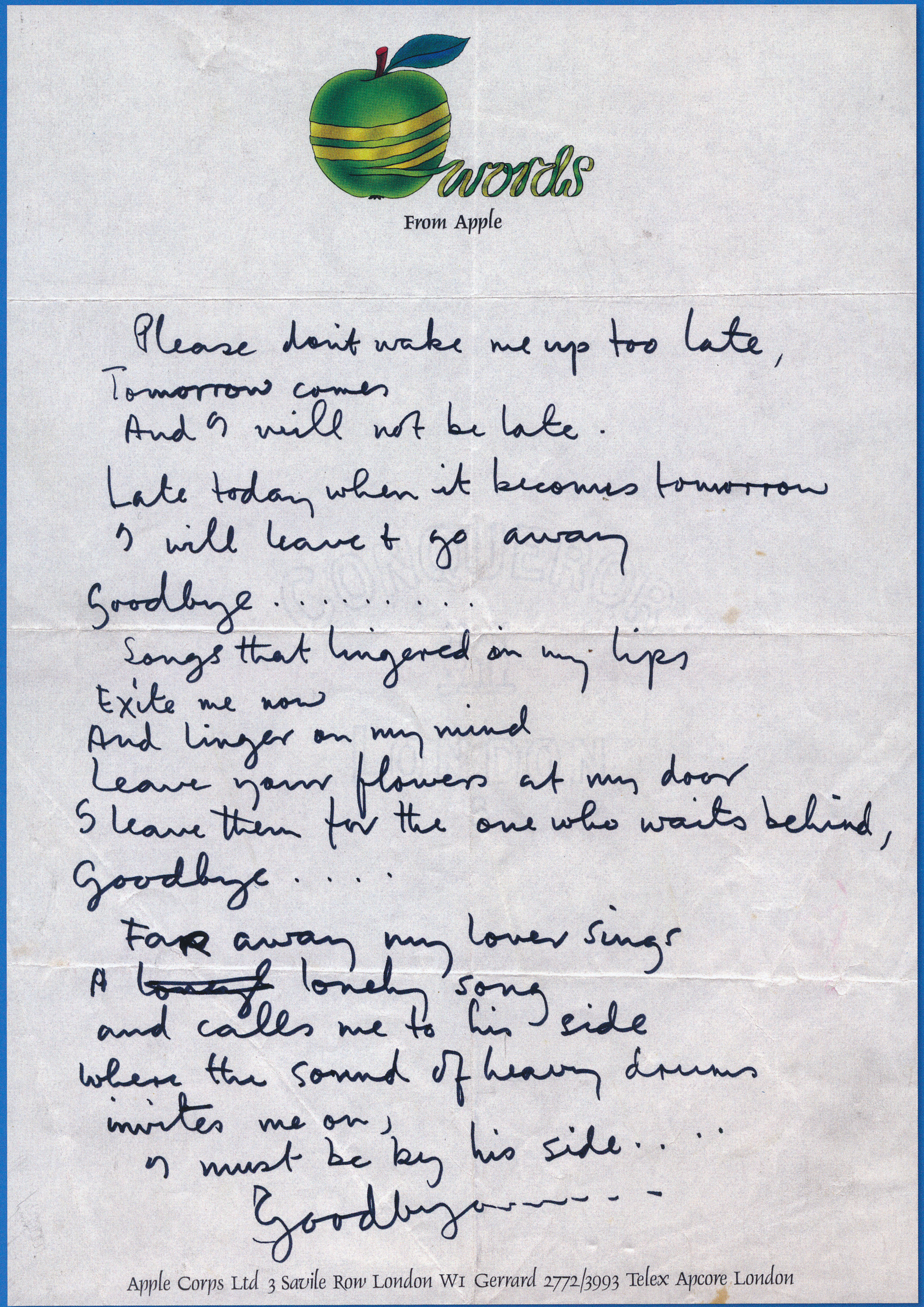
His final performance was chosen to be mixed on 30 July for inclusion in 'The Long One'. In the first trial edit and mix – **Sessions CD Three Track 9** – 'Her Majesty' starts at the end of the final chord of 'Mean Mr. Mustard' on the right side of the stereo picture. Paul's voice and guitar then drift over to the left where the opening chords of 'Polythene Pam' begin. The last chord of 'Her Majesty' was deleted so that the acoustic guitar parts of the two songs could be edited together. When 'Her Majesty' was dropped from the sequence, in order that the pace did not drop, the last chord of 'Mean Mr. Mustard' was also removed. A hard cut from 'Mean Mr. Mustard' into 'Polythene Pam' was then made.

Eventually isolated at the end of side two, there was no longer a need for 'Her Majesty' to travel across the stereo picture to where the opening chords of 'Polythene Pam' erupt. However, staying true to what they had gathered from coincidence, The Beatles decided not to make another mix of 'Her Majesty'. 'That was very much how things happened,' Paul reflected. 'Really, the whole of our career was like that so it's a fitting end.'






Photos by Linda McCartney



words
From Apple

Please don't wake me up too late,
Tomorrow comes
And I will not be late.
Late today when it becomes tomorrow
I will leave to go away
Goodbye........
Songs that lingered on my lips
Exite me now
And linger on my mind
Leave your flowers at my door
I leave them for the one who waits behind,
Goodbye....
Far away my lover sings
A ~~lonely~~ lonely song
and calls me to his side
where the sound of heavy drums
invites me on,
I must be by his side...
Goodbye.....

Apple Corps Ltd 3 Savile Row London W1 Gerrard 2772/3993 Telex Apcore London

'It's very much a leaving-the-port song.'
Paul

GOODBYE

Recorded: February 1969 – home recording

Paul: lead vocal, guitar

Aside from The Beatles, the most successful act released on the Apple label during the 12 months following its launch in August 1968 was Mary Hopkin. In spring of that year, she was 17 going on 18 and charming the UK with her performances of folk songs on the talent-finding TV show *Opportunity Knocks.* Fashion model Twiggy urged Paul to watch. 'So I tuned in the next week,' Paul remembered. 'Mary did have a very nice, very soft, well-controlled Welsh voice. And she looked very pretty. I thought we should sign her to Apple, maybe make an interesting record with her.' Based on a Russian folk melody, Gene Raskin's 'Those Were The Days' became that record and topped charts around the world. Paul also produced Mary's debut album *Post Card,* which covered a variety of musical styles ranging from delicate Donovan tunes to vintage standards by George Gershwin and Ray Noble.

Released in February 1969, the UK version of *Post Card* did not include Mary's debut hit single, nor her second. A week after the LP arrived in shops, she was in Morgan Studios to record a new song composed by Paul: 'I didn't have in mind any more Russian folk songs so I just wrote one for her.' He recorded a demo of 'Goodbye' at his home in Cavendish Avenue as both a guide for Mary Hopkin and for arranger Richard Hewson to write a score. Completed in two sessions on 1 and 2 March, Paul's musical input included the acoustic guitar introduction and solo, bass, drums and a percussion sound made by slapping his thighs. Mary also played acoustic guitar. During April and May 1969, 'Goodbye' was at number two in the UK for three weeks. For two of them, 'Get Back' by The Beatles was at the top of the chart.

'My main memory of 'Goodbye' is from years later, going on a boat trip from the north of Scotland to the Orkney Islands,' Paul recalled. 'The skipper of the boat told me it was his favourite song. If you think of it from a sailor's point of view, it's very much a leaving-the-port song.'

Recorded at home, Paul's demo – **Sessions CD Two Track 2** – is a live performance with no overdubbing of other instruments or vocal parts. His tape was cut to an acetate disc at Apple's office building at 3 Savile Row in London.

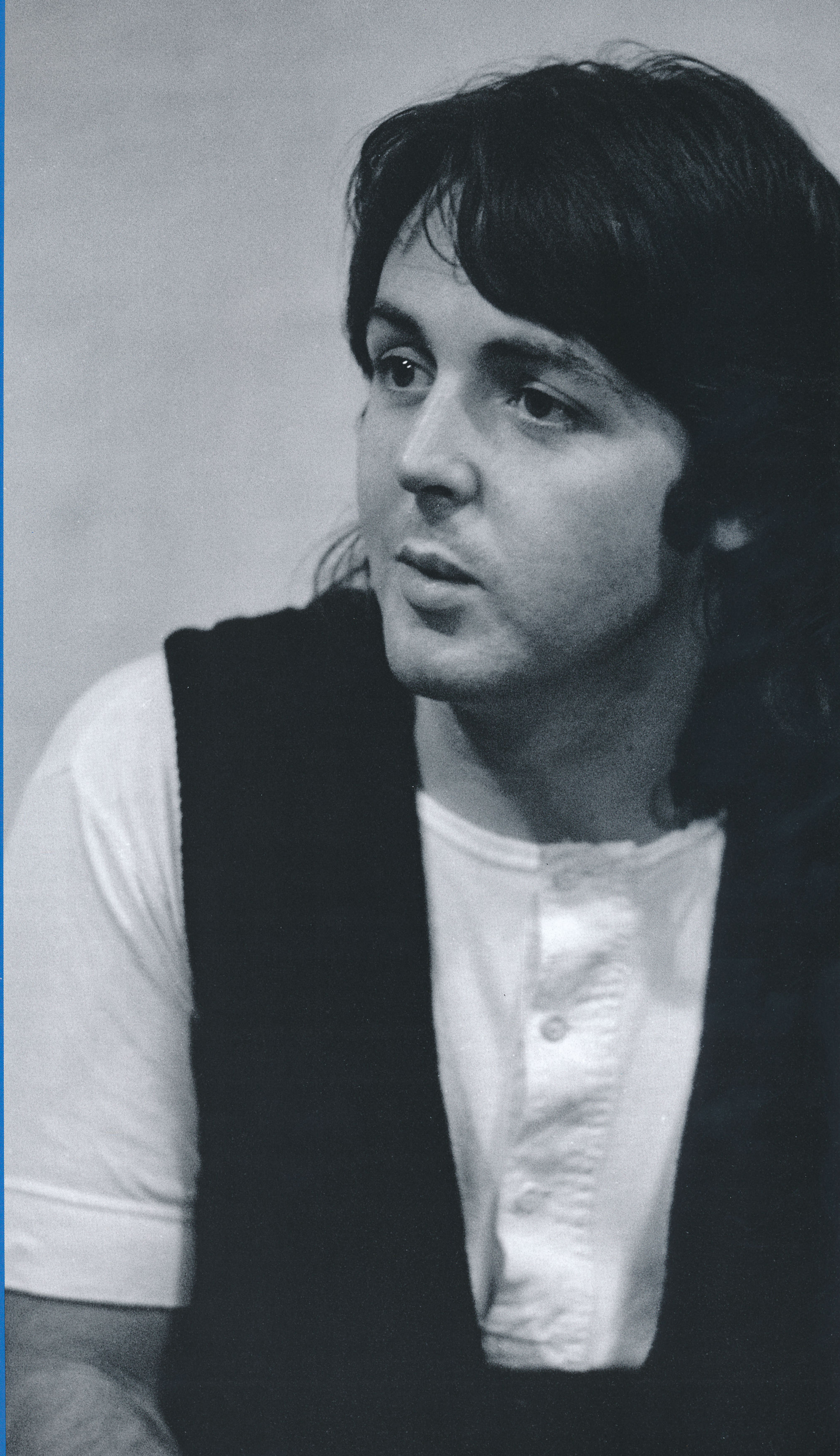


Photo by Linda McCartney

THE BALLAD OF JOHN AND YOKO

Recorded: 14 April 1969 – Studio Three, Abbey Road

John: lead vocal, guitars, guitar-thumps percussion
Paul: drums, bass, piano, maracas, backing vocal

There was a break from recording between late February and mid-April 1969. One of the reasons for the respite was that March was a matrimonial month. Paul married Linda in London; eight days later, the wedding of John and Yoko took place in Gibraltar – followed by their honeymoon Bed-In for peace in Amsterdam. You could hear all about it in 'The Ballad Of John And Yoko'. With a nod to the narrative rockers written by Chuck Berry, John joked that his journalistic song was 'Johnny B. Paperback Writer'. 'It's like an old-time ballad,' he told the British pop paper *NME*. 'It's just the story of us going along getting married, going to Paris, going to Amsterdam, all that.'

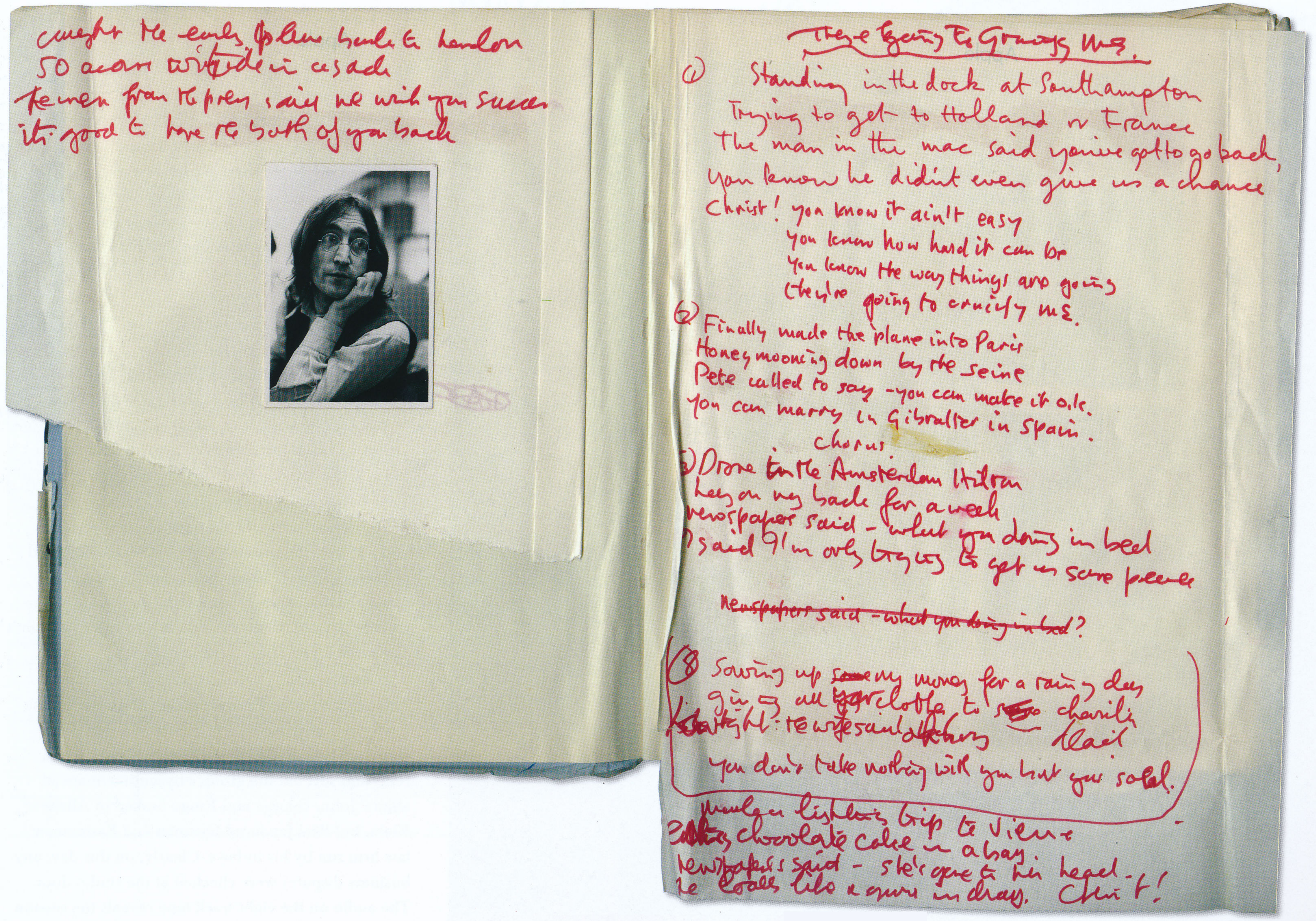
Sure enough, the verses resemble entries from a John and Yoko diary for the months of March and April 1969. A line in the last verse – '50 acorns tied in a sack' – refers to one of the ideas conceived by John and Yoko for their campaign for peace. In June 1968, as a symbolic act representing their personal union of the cultures of East and West, John and Yoko had planted two acorns in the ruins of Coventry Cathedral, a medieval building destroyed during a Second World War aerial bombing raid in November 1940. Later, in 1969 they sent heads of government and crowned rulers a small container with an accompanying letter that explained, 'We are sending you two living sculptures – which are acorns – in the hope that you will plant them in your garden and grow two oak-trees for world peace.' Throughout October and November 1969, John and Yoko received many 'Thank You' letters from across the globe with promises that the received acorns would be planted. In spring 2009, 'Yoko Ono's Acorn Peace' repeated the initiative by posting 123 boxes of acorns to world leaders.

Paul's 1969 notebook of songs, in which he had written out the words of the song, reveals a few variations from the final lyric. Had 'You can marry in Gibraltar in Spain' remained, the song may not have been banned by General Franco's Spanish government; the ownership of the small British territory on the tip of the Iberian peninsula has long been a matter of dispute between the two nations. For the record, the word 'in' was corrected to 'near' and the single was barred from the Spanish airwaves. Although the incendiary title at the head of a page in Paul's songbook – 'They're Going To Crucify Me' – was changed, those words and 'Christ! You know it ain't easy' sent shock waves across the world. John was aware the chorus might cause trouble. In a note to Tony Bramwell in Apple's promotion department, he warned, 'No pre-publicity … especially the Christ bit – so don't play it round too much or you'll frighten people – get it pressed first.'

Radio stations in the USA, including WABC in New York, Chicago's WLS and KHJ in Los Angeles, did not play 'The Ballad Of John And Yoko'. Reduced airplay contributed to the single reaching no higher than eight in the Hot 100, one of the lowest ever rankings for a Beatles A-side in America. During the Montreal Bed-In, John told WABC-FM DJ Bob Lewis, 'It's like a prayer. You know, "Jesus, you alone should know it ain't easy." And it has the street language connotation too. But even when it's used irreverently, it's in effect a prayer too. It's a gospel song. I'm a big Christ fan. The song is a prayer.'

The frustration and fear expressed in the chorus was John's response to the adverse publicity he and Yoko were generating through their activities. Apple's publicity chief Derek Taylor recalled, 'The day-to-day press in England – Fleet Street and so on – by and large thought they were crackers. By now it was quite clear there was a "get The Beatles" type of thing going on. The American media tended to be more generous. There was a lot of "alternative press" in those days. John and Yoko were getting a terrifically mixed press. There was a lot of abuse and a lot of praise.'

In a surely unauthorised case of early 'sampling', 21 seconds of The Beatles' recording of 'The Ballad Of John And Yoko' is heard on the title track of an album by Timothy Leary called *You Can Be Anyone This Time Around*. 'John and Yoko … this time around,' Leary intoned over the single's chorus. Records by The Rolling Stones, The Grateful Dead and Jefferson Airplane also cropped up between his incantations.



'John and Yoko were getting a terrifically mixed press. There was a lot of abuse and a lot of praise.'
Derek Taylor

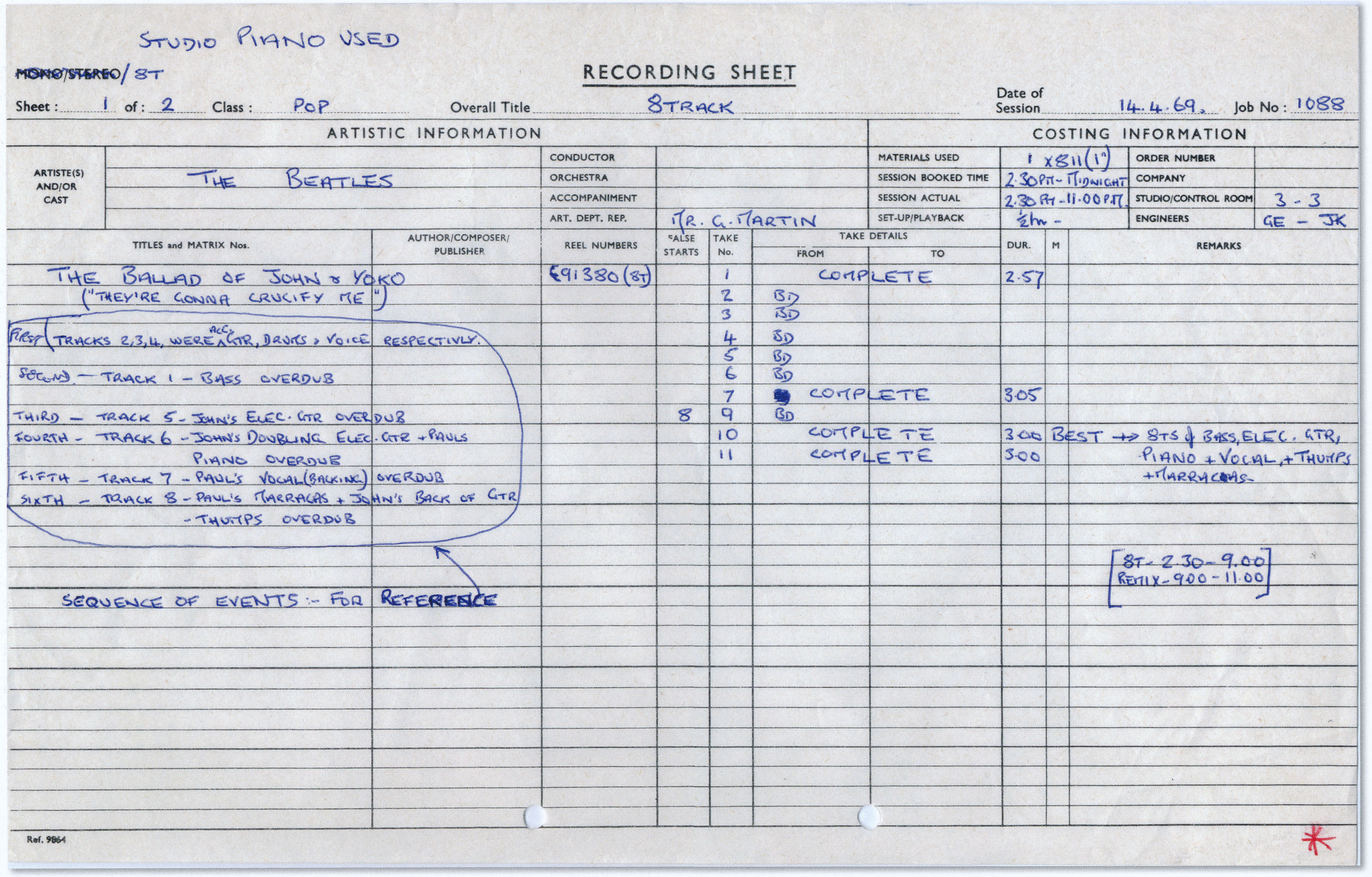


The Beatles were still at number one with 'Get Back' when 'The Ballad Of John And Yoko' was released as its follow-up at the end of May 1969. At one time it was planned to be issued even sooner, just two weeks after the release of 'Get Back', but John had capitulated. 'We'll release it as soon as the other Apple singles go out of the charts, because it might kill the sales,' he said at the time. 'I suppose we're cowards that way. I don't regard it as a separate record scene … It's The Beatles' next single, simple as that.'

'John and Yoko came round to see me,' Paul recalled, 'and John said, "I've got this song about me and Yoko, and I'm hot to record it. I'd like to ring up the studio, get some time and we could do it right now. You could play bass and you could play drums," because he knew I could just about do them.' On 14 April 1969, Ringo was still busy filming *The Magic Christian* and George was also unavailable. 'The story came out that only Paul and I were on the record,' John said just after the session. 'I wouldn't have bothered publicising that. It doesn't mean anything, it just so happened that there were only us two there. George was abroad and Ringo was on the film and he couldn't come that night. But it turned out well.'

The quickly arranged session took place during the time when The Beatles were divided about who would be best qualified to take a firm hold of the reins and sort out the group's byzantine financial affairs. John, George and Ringo looked to Allen Klein, but Paul favoured Eastman and Eastman, a law firm run by his in-laws. Clearly, on this day, any business disputes were checked at the studio door. The audio on the eight-track tape reveals the session to be extremely productive and cheerful. Starting from the basis of John singing and strumming acoustic guitar while Paul played drums, the two of them quickly completed the song.

Sessions CD Two Track 4 is take seven preceded by some speech from earlier in the reel. 'Un string avec caput, Mal,' John told The Beatles' ever-present assistant in an approximation of French. Aware that take three had speeded up during their performance, John advised Paul, 'It got a bit faster, Ringo!' 'OK, George,' Paul replied, sharing the joke. Take ten was chosen as the one to receive a series of overdubs, but Paul was not sure about it at first: 'I thought the others were better,' he told John. 'What'd you think in there?' John asked the team in the control room. John and Paul tried another take in a higher key – G instead of E – but eventually settled on take ten.



STUDIO PIANO USED

~~MONO/STEREO~~/ 8T

RECORDING SHEET

Sheet: 1 of: 2 Class: POP Overall Title 8TRACK Date of Session 14.4.69. Job No: 1088

ARTISTIC INFORMATION

ARTISTE(S) AND/OR CAST: THE BEATLES

CONDUCTOR

ORCHESTRA

ACCOMPANIMENT

ART. DEPT. REP.: MR. G. MARTIN

COSTING INFORMATION

MATERIALS USED: 1 X811 (1")

ORDER NUMBER

SESSION BOOKED TIME: 2.30PM - MIDNIGHT

COMPANY

SESSION ACTUAL: 2.30PM - 11.00PM.

STUDIO/CONTROL ROOM: 3 - 3

SET-UP/PLAYBACK: ½hr -

ENGINEERS: GE - JK

TITLES and MATRIX Nos.	AUTHOR/COMPOSER/ PUBLISHER	REEL NUMBERS	FALSE STARTS	TAKE No.	TAKE DETAILS FROM	TAKE DETAILS TO	DUR.	M	REMARKS
THE BALLAD OF JOHN & YOKO ("THEY'RE GONNA CRUCIFY ME")		E91380 (8T)		1	COMPLETE		2.57		
				2	BD				
				3	BD				
				4	BD				
				5	BD				
				6	BD				
				7	COMPLETE		3.05		
			8	9	BD				
				10	COMPLETE		3.00		BEST → 8TS of BASS, ELEC. GTR, PIANO + VOCAL, + THUMPS + MARRACAS
				11	COMPLETE		3.00		

FIRST – TRACKS 2,3,4, WERE ACC. GTR, DRUMS & VOICE RESPECTIVLY.

SECOND – TRACK 1 – BASS OVERDUB

THIRD – TRACK 5 – JOHN'S ELEC. GTR OVERDUB

FOURTH – TRACK 6 – JOHN'S DOUBLING ELEC. GTR + PAULS PIANO OVERDUB

FIFTH – TRACK 7 – PAUL'S VOCAL (BACKING) OVERDUB

SIXTH – TRACK 8 – PAUL'S MARRACAS + JOHN'S BACK OF GTR – THUMPS OVERDUB

SEQUENCE OF EVENTS :- FOR REFERENCE

8T – 2.30 – 9.00
REMIX – 9.00 – 11.00

Ref. 9864

George Martin was accompanied in the control room by Geoff Emerick, who had returned for his first Beatles session since quitting 'The White Album' in July 1968. The second engineer, John Kurlander, helpfully noted the sequence of overdubs for posterity on a recording sheet. Take ten began with acoustic guitar on track two; drums on three and John's vocal on four. Paul next overdubbed a bass part on track one, followed by John adding electric guitar on five. More electric guitar parts and Paul playing piano were recorded on six. Track seven was then used for Paul's backing vocal and the song was completed with 'Paul's maracas & John's back of guitar-thumps overdub' on eight.

'The Ballad Of John And Yoko' was the first Beatles single to be released in the UK in stereo. Consequently, only stereo mixes were made at the end of the session. The fifth attempt was chosen as the master. 'Another winner from "ERNIE"' was written on the tape box containing the mixes. This was a familiar phrase in the UK at the time. The Electronic Random Number Indicator Equipment generated a selection of prize-winning Premium Bonds that had been purchased as part of a national savings scheme.

When asked about not being involved in the session, both Ringo and George were magnanimous. 'That was OK,' Ringo declared. '"Why Don't We Do It In The Road" was just Paul and me, and it went out as a Beatle track too. There's good drums on "The Ballad of John And Yoko".' 'I didn't mind not being on the record, because it was none of my business,' George reasoned. 'If it had been "The Ballad of John, George And Yoko", then I would have been on it.'

OLD BROWN SHOE

Recording Details
DEMO VERSION
Recorded: 25 February 1969 – unknown studio, Abbey Road

George: vocal, piano, guitars

B-SIDE VERSION
Recorded: 16 April 1969 – Studio Three, Abbey Road

George: lead vocal, guitars, organ
John: piano, backing vocal
Paul: drums, bass, backing vocal

George had made several attempts to drum up interest in this song. During three days in January 1969, it was played by the group in the Apple basement studio. A month later, on his 26th birthday, George created a solo demo at Abbey Road. Eventually, two days after John and Paul made 'The Ballad Of John And Yoko', their attention was focused on 'Old Brown Shoe' when it was chosen to be its B-side.

'I started the chord sequence on the piano (which I don't really play),' George wrote in his book *I Me Mine*, 'and then began writing ideas for the words from various opposites.' The lyric revolved around what he described as 'the duality of things' with a string of opposing words woven throughout the first two verses: right-wrong, short-long, up-down, smile-frown. On 16 April 1969, the day of the Abbey Road session for 'Old Brown Shoe', at Apple's Savile Row office he was posed the question, 'Who is George Harrison?' His response had similar thoughts to those in the song he was about to record: 'I'm life really, spiritually and mystically. I'm life and life is either up or down, in or out, left or right. It's like the North Pole, there has to be a South Pole. You can't have one without the other.'

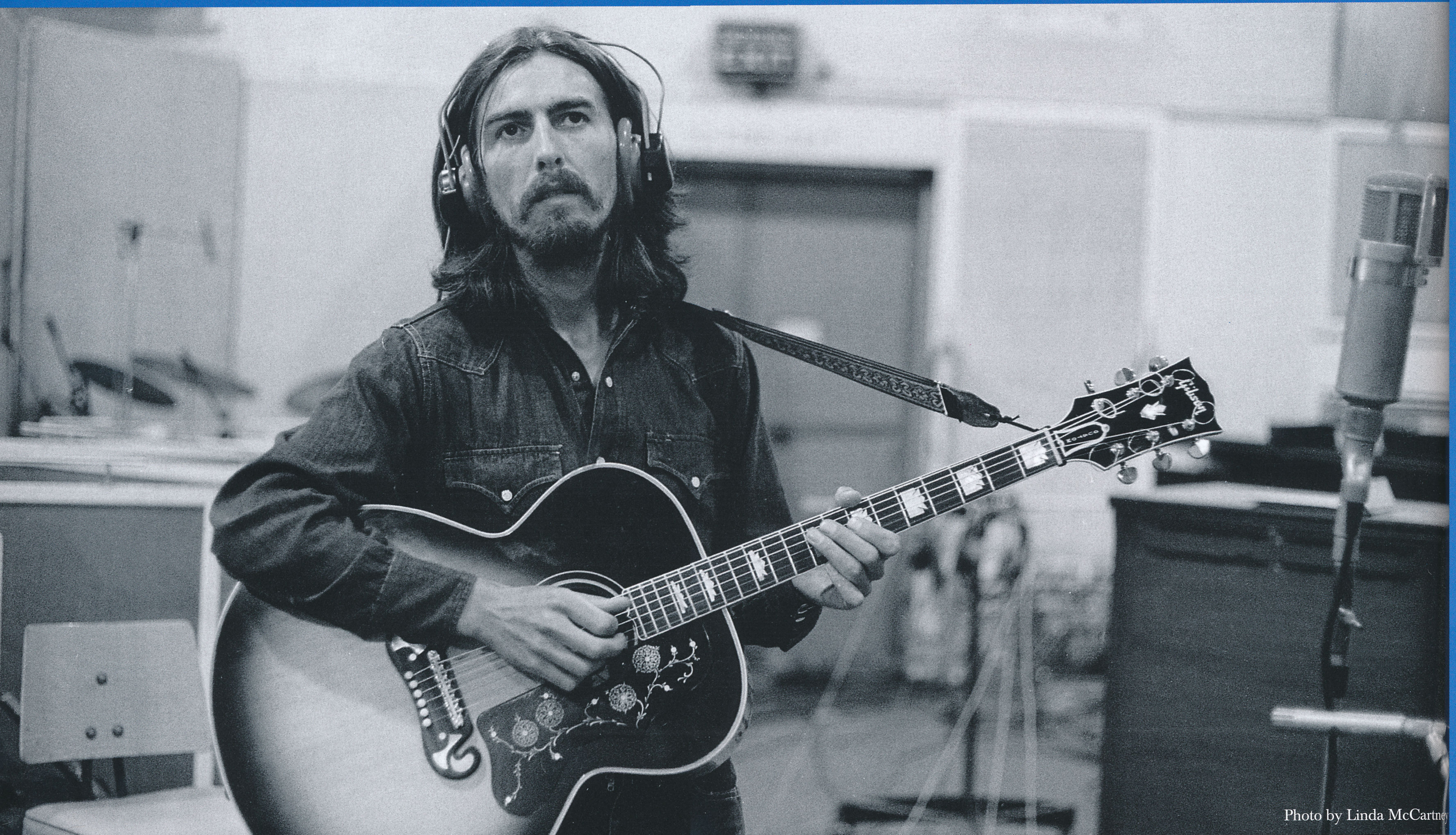


Photo by Linda McCartney

Following 'The Inner Light' on the flip side of 'Lady Madonna' from the previous year, 'Old Brown Shoe' became the second song written by George to feature on the B-side of a single. Not included on *Abbey Road*, nor the subsequent *Let It Be* album, it was rounded up for the Capitol compilation *Hey Jude*, released in America and many other territories in February 1970. 'Old Brown Shoe' also found a large audience through its appearance on *1967–1970*, the very successful 1973 double LP of hits known as 'The Blue Album'.

Although tried out during January 1969, 'Old Brown Shoe' had not progressed to a serious attempt by the group to record it. *Anthology 3* includes the demo George made at Abbey Road on 25 February. Using a four-track tape, he began the assembly of the demo by singing to his piano accompaniment. He then added two guitar parts. For track two George concentrated on the lower-pitched strings, then on track four added flourishes, including a solo, on the higher strings.

When 'The Ballad Of John And Yoko' was recorded on Monday 14 April, due to the continuing *Magic Christian* shooting schedule he was locked into, Ringo did not attend the session. Two days later, he was still unavailable due to filming so, once again, Paul played in his place. The basic backing was made with drums recorded on track one of the eight-track tape; George's first vocal on two with his guitar on three; John playing a Challen 'jangle' piano was on four. **Sessions CD Two Track 5** is take two, the first complete version of the song by the three Beatles. Take four was chosen as the performance onto which other instrumentation was added. Bass and guitar were added on track six; George sang a new lead vocal on track two with some harmonies from John and Paul. More backing vocals from John and Paul were overdubbed on track five. All the vocal tracks were deliberately distorted by engineer Jeff Jarratt. Following four attempts at a stereo mix, George, John and Paul moved on to 'Something' with George Martin playing piano with them.

'Old Brown Shoe' was completed on 18 April 1969 with Chris Thomas supervising two more overdubs made by George. Organ was recorded on track eight, and on seven George played a guitar solo reproduced through a Leslie speaker. On this day, nineteen stereo mixes were attempted, ten of them complete. The final one was chosen as the master.



Photo by Linda McCartney



Photo by Linda McCartney

‘Please don’t change this. I can guarantee it’s a hit.’
Paul

COME AND GET IT

Recorded: 24 July 1969 – Studio Two, Abbey Road

Paul: vocals, piano, maracas, drums, bass

‘I knew it was a very catchy song,’ Paul said about ‘Come And Get It’. Even so, in the generous spirit permeating The Beatles’ Apple enterprise, he allowed Badfinger to have the exclusive right to record it. The working title of ‘With A Little Help From My Friends’ – ‘Badfinger Boogie’ – was the source of the group’s name, but they had been signed to The Beatles’ label as The Iveys. In November 1968, ‘Maybe Tomorrow’ by The Iveys was the fifth single issued with an Apple label. Despite the record making no headway, an album was produced with the same title. In a warm-hearted sleeve note for the LP, Derek Taylor wrote: ‘For them all, Apple feels love and admiration. The Iveys can sing and they play tight, rich stuff, write it too; they can write anything. They are lovely lads.’ Nevertheless, in early July 1969, their album escaped in only Japan and a few European countries. Although everyone at Apple was impressed by their obvious talent and latent promise, it was clear something significant was needed to ignite The Iveys’ career.

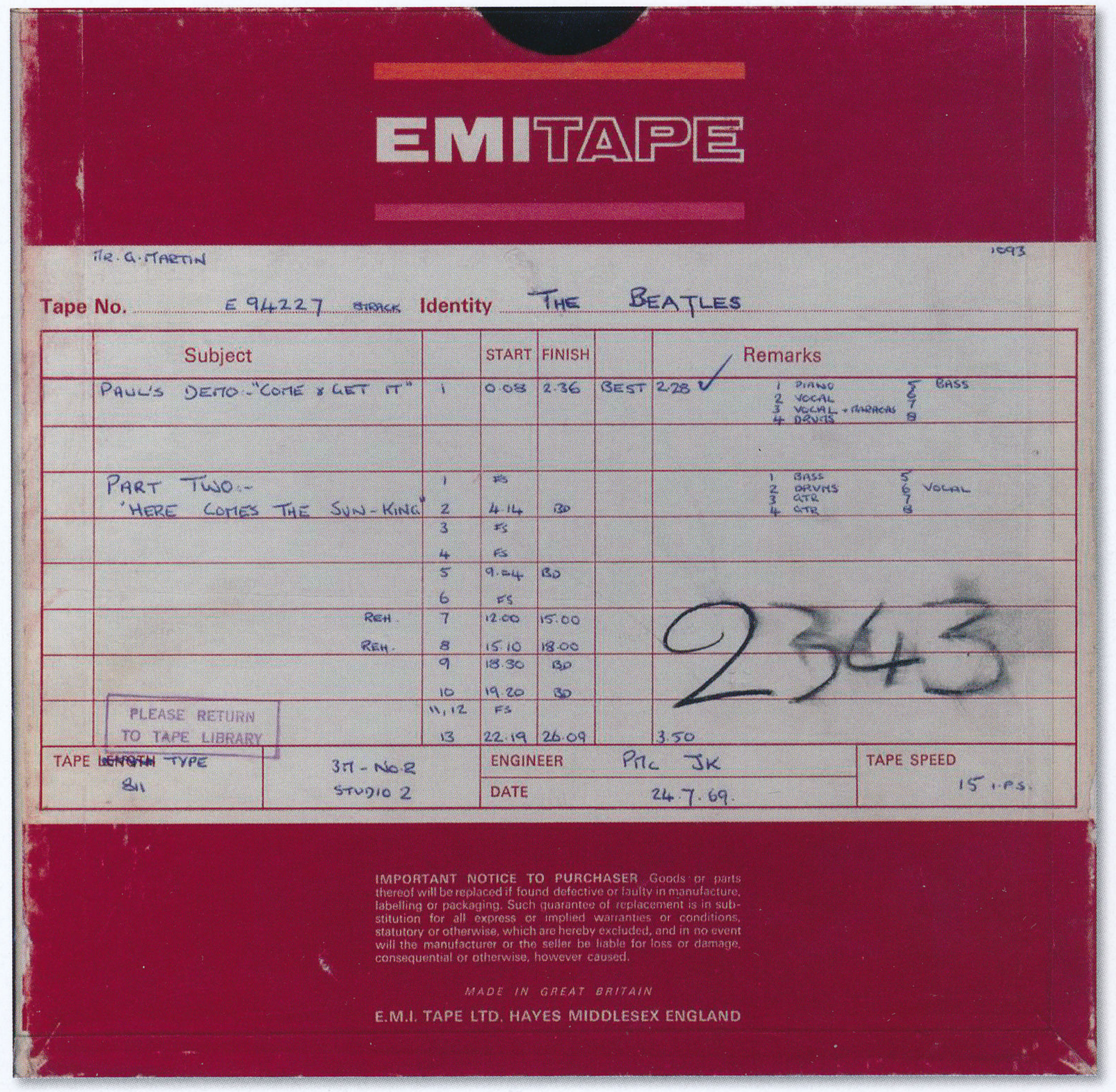
Just such an opportunity arose when Paul was asked to provide material for the soundtrack of *The Magic Christian*, a film starring Peter Sellers and Ringo. Paul decided to produce a version of ‘Come And Get It’ by The Iveys, which would become the main theme of the movie. ‘I wrote this very late one night, leaving Linda in bed, saying, “I’ve got an idea for a song,”’ Paul remembered. ‘I went downstairs and just whispered it into my tape recorder so as not to wake her.’

Nine days after he had recorded a demo for The Iveys, he was in Abbey Road on a Saturday to produce their version. ‘I said, “You should copy this faithfully.” They said, “But we’d like to change it a little bit.” I said, “No, it’s absolutely the right arrangement. Please don’t change this. I can guarantee it’s a hit.”’ The bass player with The Iveys, Ron Griffiths, recalled, ‘Paul said, “I’ve got a lot on my plate at the minute. It’s yours if you do what I say. If you accept this as your next single, you can write the other two tracks they need for Ringo’s film.”’ It was too good an offer to refuse. ‘That session went on forever,’ Ron remembered. ‘Around 30 takes, I think. Peter Ham, Tommy Evans and myself all had a shot at singing it. Tommy got the gig.’

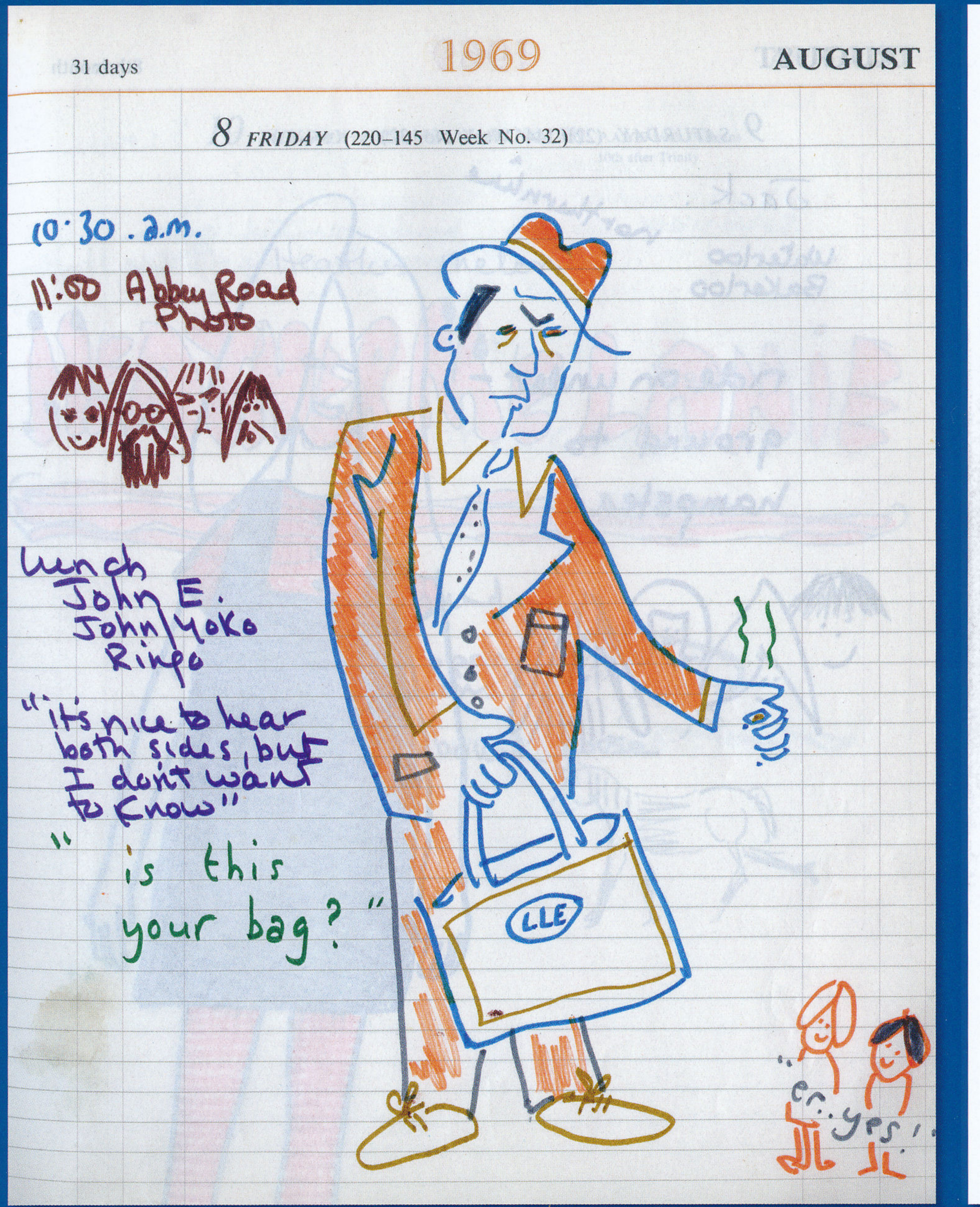
Paul, of course, was right. A big hit single, ‘Come And Get It’ rebooted The Iveys’ career as Badfinger. Paul played his song in concert for the first time in 2011. Four years later, he sang it on the debut album by The Hollywood Vampires, a group formed by Alice Cooper, Joe Perry and Johnny Depp.

The demo of ‘Come And Get It’ was recorded during an extremely creative and economical use of one hour of studio time. Paul began by singing live to his piano accompaniment recorded to tracks two and one. ‘OK. Give us it on headphones and I’ll track it,’ Paul instructed engineer Phil McDonald at the end of this performance. He double-tracked his vocal on track three of the tape while shaking maracas. Drums were overdubbed next on track four and then bass guitar on five.

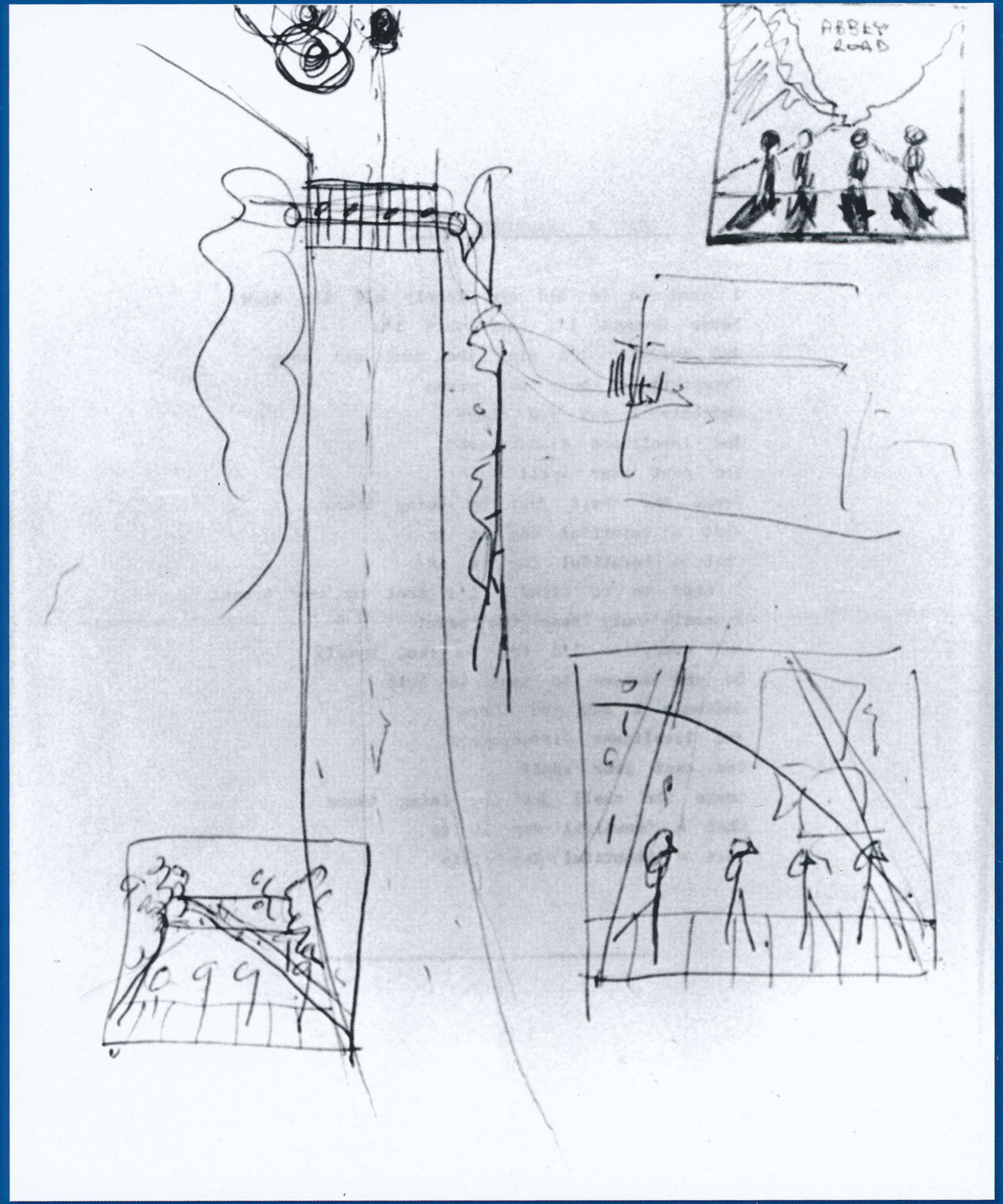
One stereo mix was made, copied and then cut out of the tape for Paul to take away. The version of ‘Come And Get It’ issued on *Anthology 3* in 1996 had been remixed from the multi-track tape 12 years earlier for a completed – but never released – album of previously unissued tracks. **Sessions CD Three Track 3** is the original mix made, with John and Paul present in the control room, immediately after ‘Come And Get It’ had been completed.




SYV
212F



Paul's diary



Paul's front cover concept

THE COVER

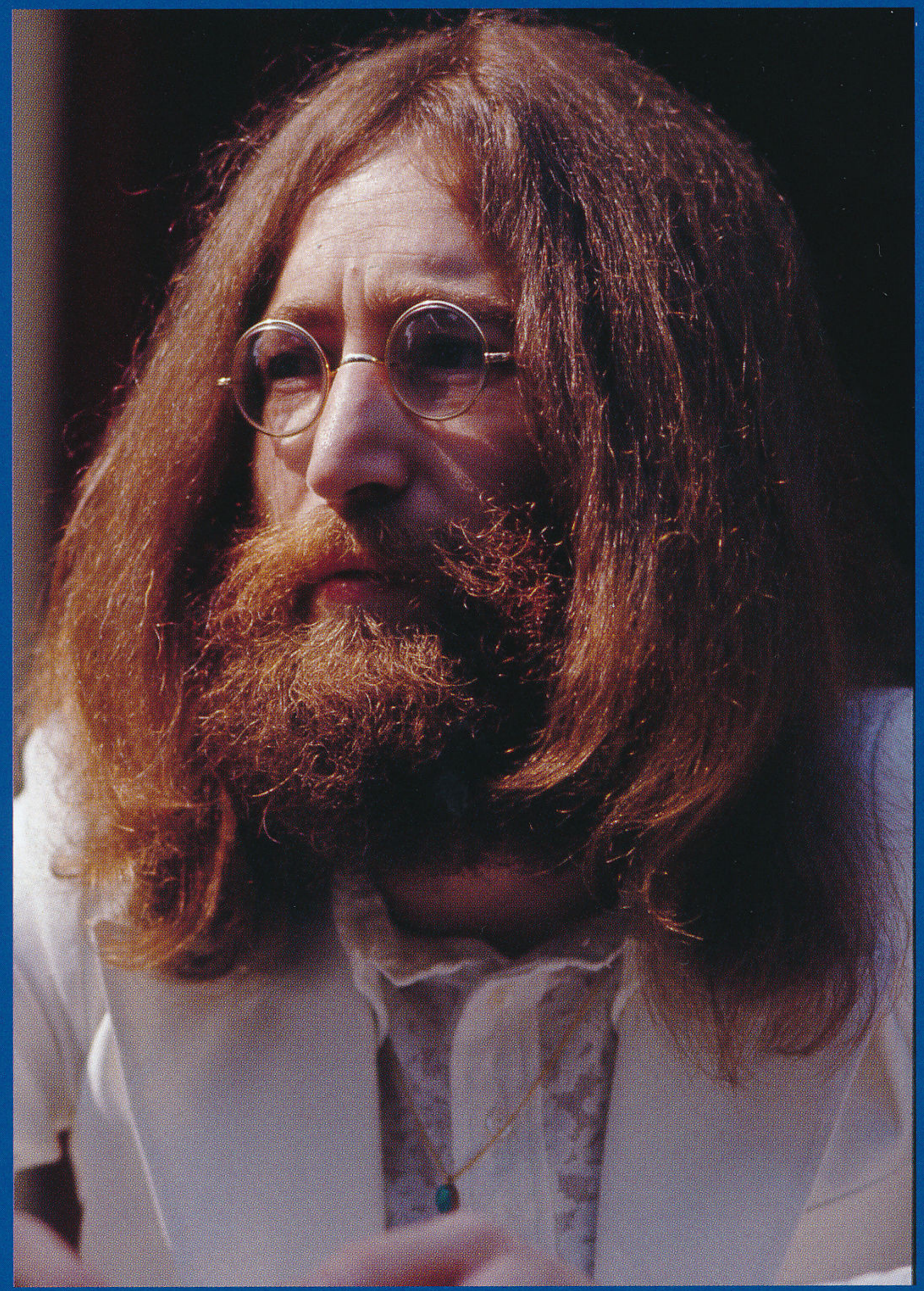
The front cover included neither The Beatles' name nor an album title – just a picture taken from a stepladder balanced upon by Iain Macmillan. The photographer knew John and Yoko. He had featured Yoko in his collection of pictures *The Book of London*, first published in 1966. She commissioned him to take photographs of her Indica Gallery exhibition *Unfinished Paintings* in November of that year; the event at which John and Yoko first met. He continued to photograph the couple for several of their subsequent projects.

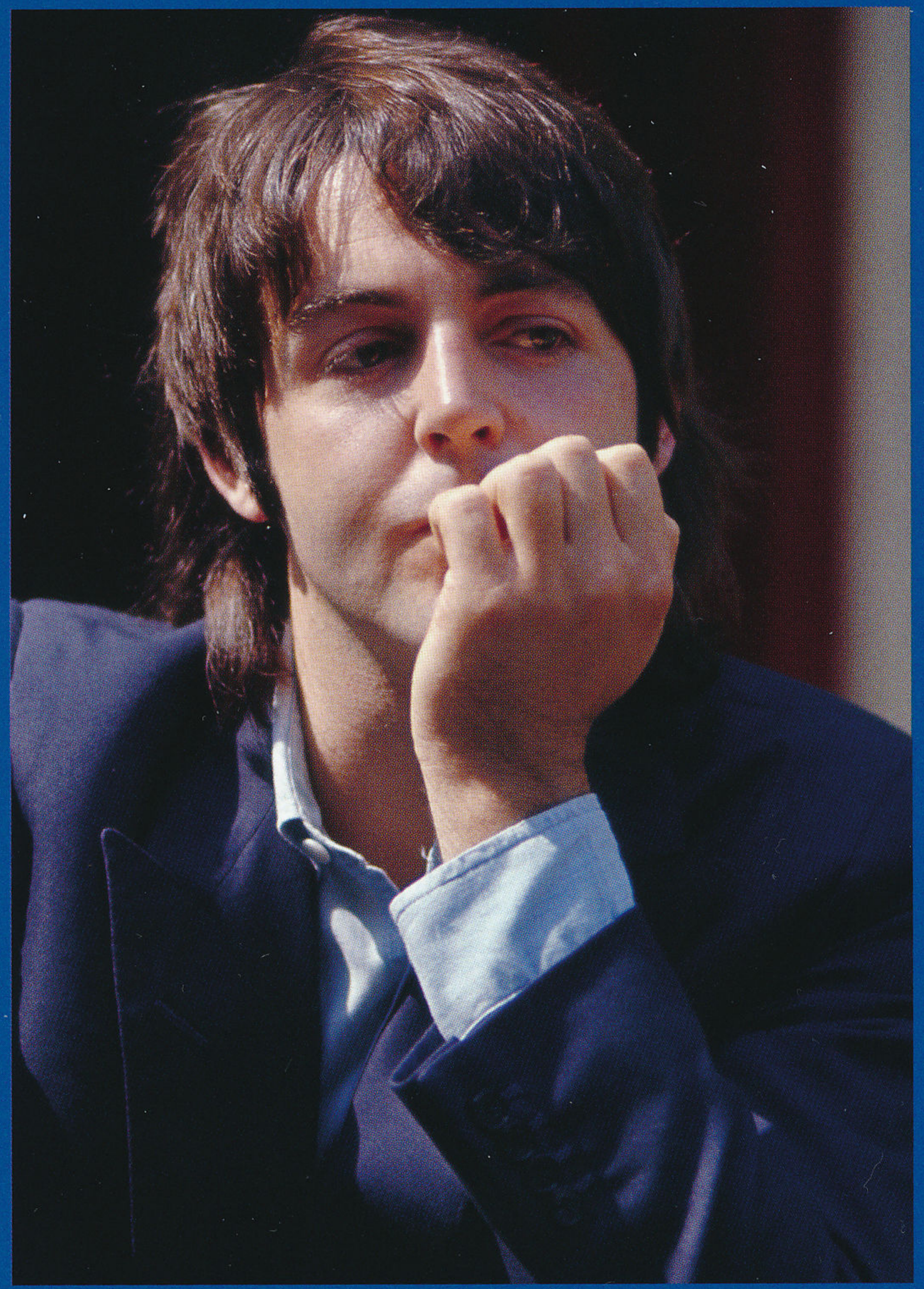
'The whole idea, I must say, was Paul McCartney's,' Iain Macmillan recalled in 1989. 'A few days before the shoot, he drew a sketch of how he imagined the cover, which we executed almost exactly that day.' Looking at the photographs from late morning on Friday 8 August 1969, it is striking how little traffic is on the road. Taking those shots 50 years later would have required being there at dawn's first light. Paul's wife Linda was 20 days away from giving birth to their first child together. She took the informal photos that show how very few people had gathered to watch the most famous group in the world walk across the road with no heavy-duty security in place. There was one policeman present to halt the traffic while The Beatles walked back and forth across Abbey Road, a few metres from the gates of EMI Recording Studios. Six photographs were taken. 'The one eventually chosen for the cover was number five,' Macmillan remembered. 'It was the only one that had their legs in a perfect "V" formation, which is what I wanted stylistically.' Four symmetric inverted 'V's were formed by The Beatles as they strode purposefully to the other side.

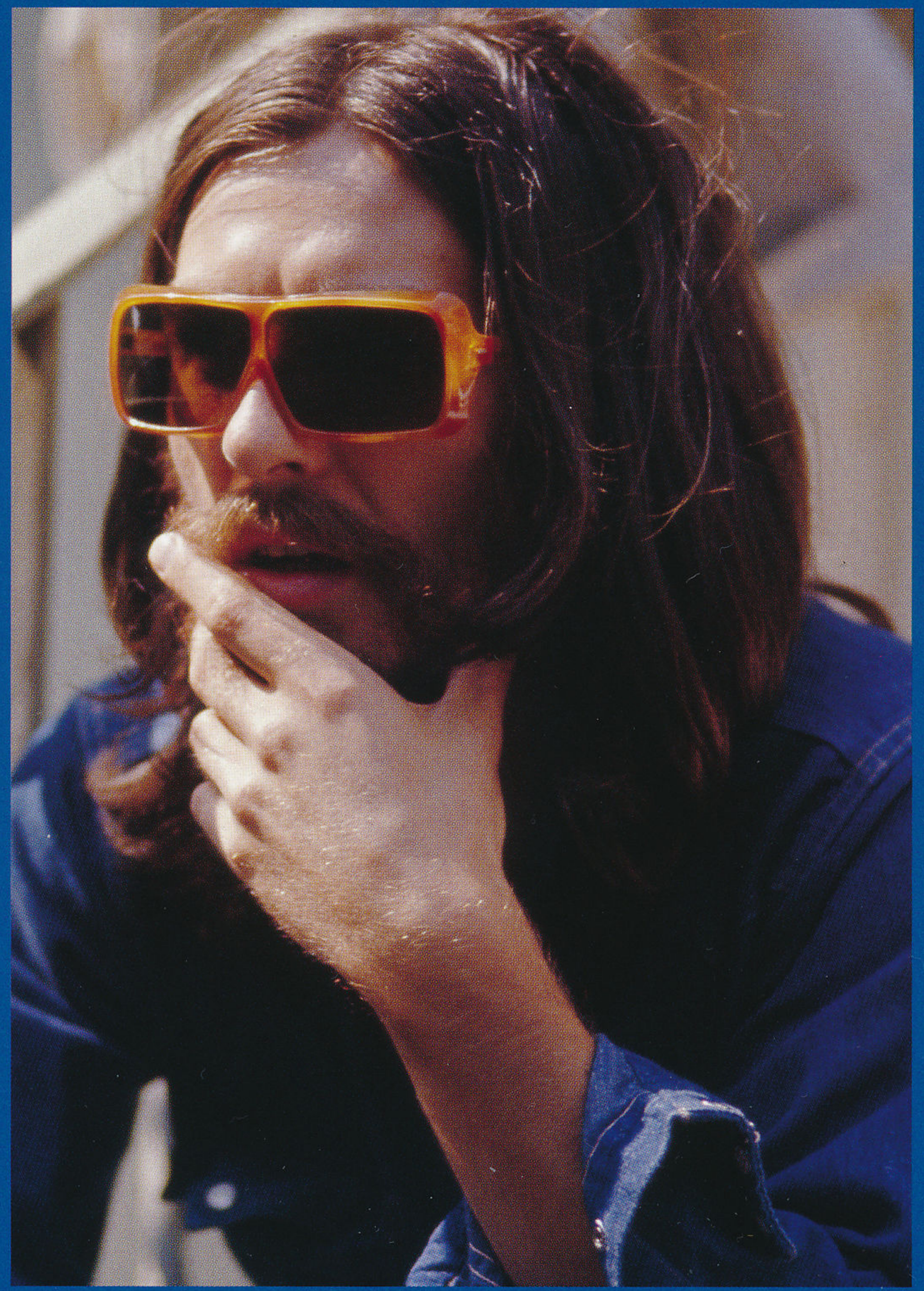
The image has been imitated and parodied many times on record sleeves and books. Paul wore his Tommy Nutter suit again for a version of the sleeve that was used as the cover of his 1993 album of concert recordings called *Paul Is Live*. The image of Paul with his Old English Sheepdog Arrow was superimposed over the original 1969 photo with various elements digitally removed. With a wry nod to the preposterous 'Paul is dead' rumours stirred up in 1969, he wears shoes and holds the dog's leash with his left hand. Bare feet and holding a cigarette in his right hand, even though he was left-handed, were seized upon as 'proof' by the mischief-makers of 1969.

By now, there must be a million photos taken by Beatles fans of that ordinary pedestrian crossing. 'That photo's been called an icon of the 1960s,' Iain Macmillan reflected. 'I suppose it is.'











Photos by Linda McCartney


Photo by Linda McCartney





Photo by Linda McCartney





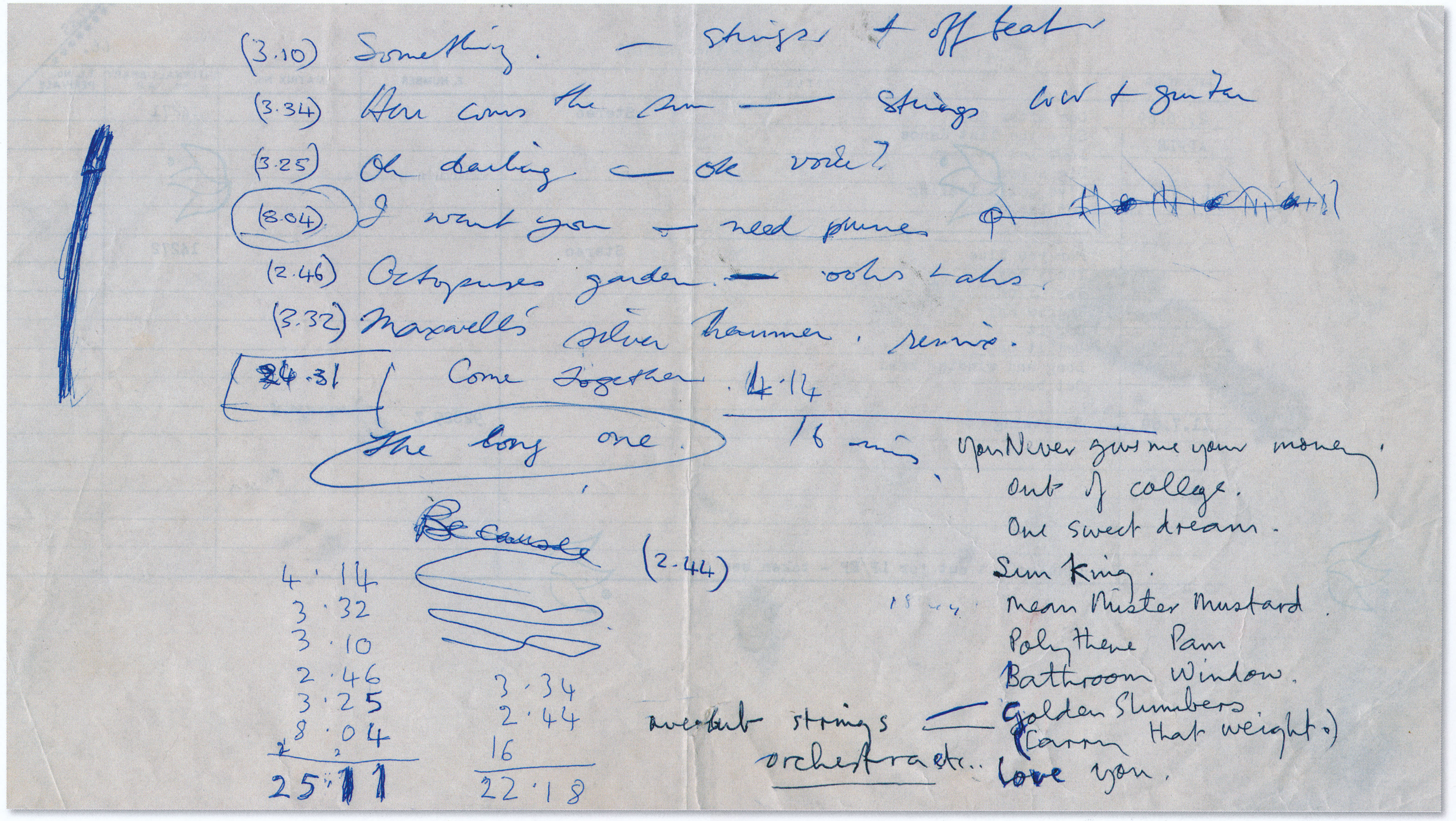
THE ARRIVAL OF ABBEY ROAD

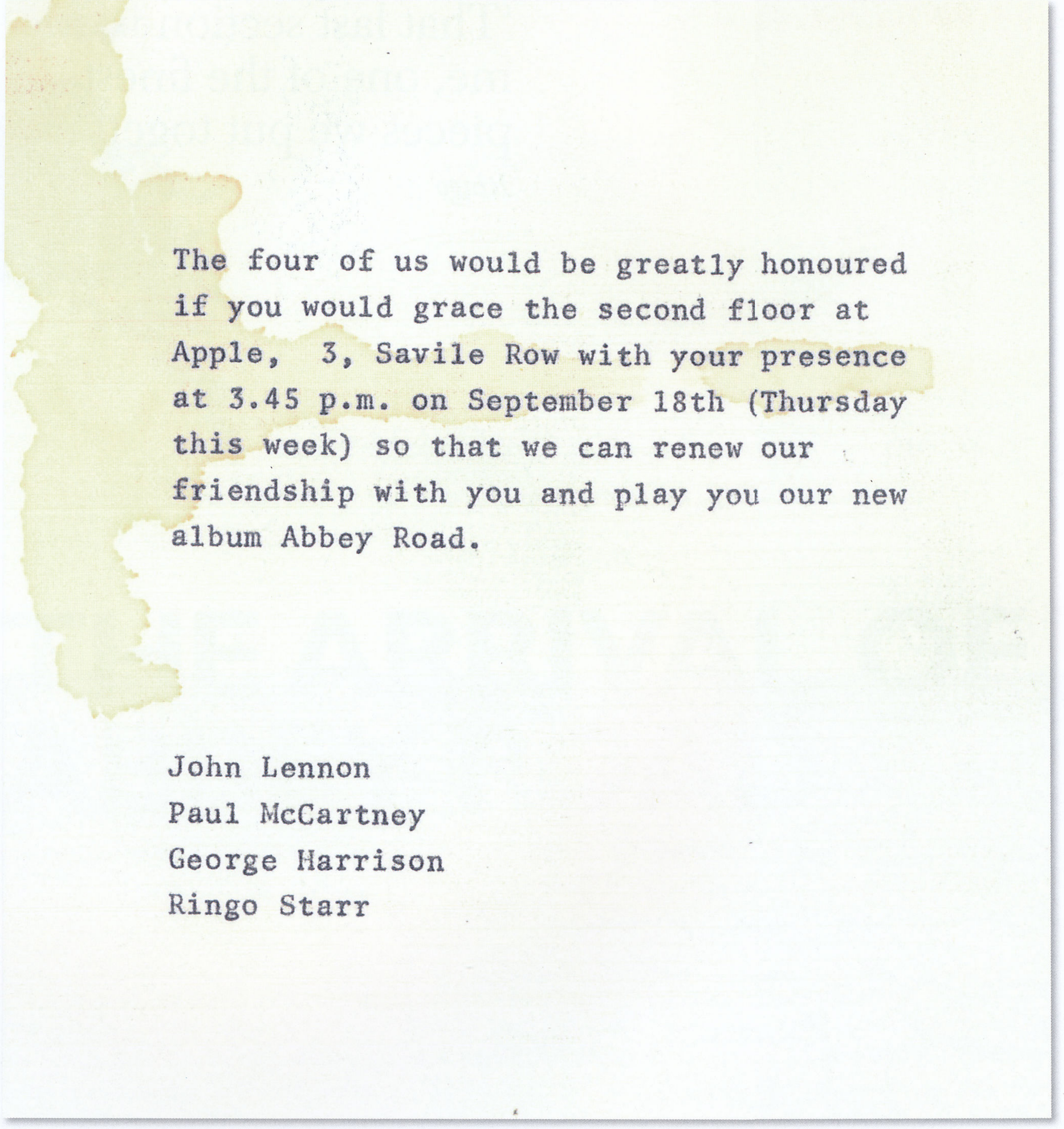
The last time all four Beatles were together at EMI Recording Studios was during an evening session on 20 August 1969 to compile the *Abbey Road* master tapes. The running order of side one was shuffled a little before its final configuration. Notes written by George Martin and Paul reveal that the opening track, 'Come Together', might have been followed by 'Maxwell's Silver Hammer'. To complete a John, Paul, George and Ringo flow, 'Something' and 'Octopus's Garden' were lined up as the third and fourth tracks, to be followed by 'Oh! Darling' and 'I Want You (She's So Heavy)'. At this stage, the sequences of songs designated for sides one and two of the LP were in reverse order. Each side ends abruptly with an unexpected tape edit. Had side one not been switched to become side two, the shocking sound of 'I Want You (She's So Heavy)' stopped dead in its tracks would have concluded the album. Instead, of course, it is 'Her Majesty' that leaves the listener searching for Paul's lost chord.

Final work on the master tapes was carried out on 25 August. In preparation for its manufacture, the album was cut to lacquer discs at Apple by former EMI employee Malcolm Davies. Released in the UK on 26 September 1969, the straightforward packaging of *Abbey Road* must have come as a relief to EMI. In contrast to the group's previous studio album, *The Beatles* ('The White Album'), the company did not have to grapple with a gatefold sleeve, nor the insertion of a poster and individual colour pictures inside it. Leaving aside the *Yellow Submarine* soundtrack album, issued at the beginning of 1969, for the first time since 1966 the words of the songs were not included in the artwork. In fact, viewed in retrospect, the cover design seems rather understated for such a major album. After all, Nick Drake's debut *Five Leaves Left* – released in the same month as *Abbey Road* – was given an arty gatefold cover. Although it was eventually to accrue respectable sales, in 1969 most record buyers were unaware of the young singer-songwriter's record.

In October, *Abbey Road* reached number one in the various UK album charts. In *Record Retailer*, it stayed at the top for a total of 17 weeks. The LP also topped album listings in the USA, where it had been released, a little later than in the UK, on 1 October 1969. It spent 11 weeks at number one in the Top LPs chart in *Billboard* magazine. Reviews in the

'That last section is, for me, one of the finest pieces we put together.'
Ringo





The four of us would be greatly honoured if you would grace the second floor at Apple, 3, Savile Row with your presence at 3.45 p.m. on September 18th (Thursday this week) so that we can renew our friendship with you and play you our new album Abbey Road.

John Lennon
Paul McCartney
George Harrison
Ringo Starr

British press were generally encouraging. In the *Sunday Times*, Derek Jewell believed the record 'touches peaks far higher than did their last album'. Using the parlance of the time, *Melody Maker* journalist Chris Welch thought 'their latest LP is just a natural born gas, entirely free of pretension, deep meanings or symbolism … While production is simple compared to past intricacies, it is still extremely sophisticated and inventive.' Geoffrey Cannon was less effusive in *The Guardian*, concluding with the thought that the album 'contains talent comparable with any other Beatles album, but nevertheless is a slight matter. You will enjoy "Abbey Road". But it won't move you.' 'It is too early to say whether it is their best album,' declared the *Evening Standard*, 'but it is brilliant.' A reviewer in the *NME* was equally enthusiastic: 'Show me any other group packing so much originality of composition and honest pop music on to one album. Show me!'

'Honest pop music' had fallen out of favour with some journalists in the USA. Writing in the *Village Voice*, Robert Christgau noted that 'opinion has shifted against The Beatles. Everyone is putting down *Abbey Road*.' In the counterculture's house magazine, *Rolling Stone*, Ed Ward did not hold back: 'It does tread a rather tenuous line between boredom, Beatledom and bubblegum … Side two is a disaster. It is tempting to think that the Beatles are saying with this album that the only alternative to "getting back" for them is producing more garbage of this order.' Mike Jahn of the *New York Times*, however, was upbeat about what he judged to be 'a sincere, simple and powerful collection of songs … It is much less flossy and grandiose than The Beatles' last effort, but is endlessly more satisfying for just that reason.' In the following day's edition of the newspaper, Nik Cohn gave his appraisal. The year before, he had described 'The White Album' as 'boring almost beyond belief'. Listening to *Abbey Road*, he found some things to hold his attention, but not 'Something' or 'Here Comes The Sun' – 'two songs by George Harrison, mediocrity incarnate' was his verdict. Nevertheless, he reckoned the long medley on side two to be 'the most impressive music they've made since *Rubber Soul* … a triumph. Having said that I must also say that the rest of this album is unmitigated disaster.'

Once again, there are not many who have agreed with that desultory dismissal of everything on *Abbey Road* except the medley. Yet the character of the album is dominated by 'The Long One'. 'A lot of work went into it,' Ringo remembered. 'That last section is, for me, one of the finest pieces we put together.' John's opinions about *Abbey Road* varied over time. Talking to Jann Wenner of *Rolling Stone* at the end of 1970, he was exorcising the ghosts of Beatles past. 'I liked the A-side. I never liked that sort of, whatever it is, pop opera on the other side. I think it's junk.' At other times he could be more measured. 'As always with all the albums, I like some of the tracks and I don't like others of the tracks,' John admitted in February 1970. 'It's always been the same. I've never been a knocked-out Beatle fan by any of our albums … *Abbey Road* was a competent album. I don't think it was any more than that or any less.'

Asked about his favourites from the LP on BBC Radio 1's *Scene and Heard* in September 1969, Paul replied, 'Well, I like "Come Together". That's a great one, which is John's one. I like "Something" ... George writes. And I like "Because" on the second side. There's not a bad track on it, but my favourites are those ones. And then the long one. The whole of the end bit. I think that works good.' On the same radio show in October, George summarised his feelings about *Abbey Road*: 'I thought it was quite nice on the whole. I think it's a pretty good album.'



AND IN THE END...

Abbey Road appeared in the shops in late September of 1969. I bought it as soon as I saw it. That was standard procedure at the time. You might have thought for a bit longer before buying *In The Court Of The Crimson King*, *Led Zeppelin II*, *The Band* or any other long players that came out that autumn, but if there was a new LP by The Beatles you pretty much went directly out and bought it, even if that purchase could mean going short of something else.

I don't remember taking much notice of any reviews. It's curious to read them 50 years later. They fall into the traps that reviewers are apt to fall into. The man writing the first review in the *New York Times* did what critics do when they haven't had time to form an opinion, which is to write about the previous album instead. The rather less august *Record Mirror* delivered a breathless track-by-track, which reads as though the writer was frantically noting down any detail of instrumentation, any splash of colour and any scrap of lyrics in the few minutes he had before the record was whisked away. A couple of months later, the serious music critic of *The Times*, the same man who six years earlier had memorably applauded their pandiatonic clusters and Aeolian cadences, advised his readers that they shouldn't be put off by adverse reviews elsewhere. Long-playing records, he seemed to be saying, need time to sink in. It took a reviewer of classical records to point out that truth. Fifty years later, *Abbey Road* is still sinking in.

What none of the reviews at the time could be expected to appreciate was the unique part *Abbey Road* was to play in The Beatles' story. Nobody worked out that this would actually be The Beatles' last word. Even the people who made it didn't know that for certain, and we fans were so used to hints being dropped in interviews which then didn't pan out that we probably wouldn't have taken it seriously had it been said out loud. Nobody made much of the fact that it finished with a song called 'The End'. *Abbey Road* appeared to be part of a continuing story, a story that was played out in newspaper headlines rather than books.

Already, 1969 had seen the release of the music from the animated film *Yellow Submarine*, the Beatles singles 'Get Back' and 'The Ballad Of John And Yoko', and then, from Plastic Ono Band, 'Give Peace A Chance'. In what remained of the year, there would still be time for John and Yoko to release 'Cold Turkey' and their *Wedding Album*, for George to go on tour with Delaney and Bonnie, and for Ringo to start recording his first solo LP, *Sentimental Journey*, and for the group to put out the previously unreleased 'Across The Universe' on an LP to benefit the



World Wildlife Fund. (Paul and Linda, whose first child Mary had been born in late August, retreated to their farm in Scotland.) People like to say that today's music business moves more swiftly than ever before. This is simply not true. In 1969, people did things quickly or they didn't do them at all. The Beatles might have reached a point where they had nothing left to prove, but they still kept up the same unrelenting pace they had maintained throughout the decade.

Only at the last minute had they decided to call the record *Abbey Road*. At the time the studios were known as the EMI Recording Studios, and they just happened to be on this busy thoroughfare in St John's Wood around the corner from Lord's Cricket Ground. Nobody beyond the few people who worked there knew it by the name of the street. In those days, buses and cars would go past without a second look at the building. The only people who seemed aware of its specialness were the Apple Scruffs, those perpetual sentinels who magically turned up outside the studios on the days when 'they' were going to be there.

There had been plans to call the record 'Everest' after the brand of menthol cigarettes favoured by recording engineer Geoff Emerick. There had been talk of travelling to Nepal to have their pictures taken in front of the world's highest mountain. In the end the most ambitious, most time-consuming and presumably most expensive solution to the problem of how to give the record a cover was replaced by the folksiest, the quickest, the cheapest and, as it was to turn out, the most powerful.

On Friday 8 August, just before lunchtime, they simply stepped out of the studio and there was photographer Iain Macmillan on a stepladder in the middle of the road ready to take their picture as they crossed the zebra. A policeman held up the traffic as they went across and back three times. As they were waiting to cross back, a handful of locals looked on. A senior lady in a housecoat approached them to ask what they were doing. Macmillan took just six pictures; only one of them was perfect for the layout that Paul had sketched. The one that was chosen has them making a pleasing shape, travelling in an easterly direction away from the studio as though at the end of a day's work.

John is in the front, looking leonine in a white suit, Ringo comes behind in a frock coat of black and is followed by Paul, who has abandoned the sandals he was wearing for the studio that day and is holding a cigarette. Then there is George, who is wearing what would come to be known in the future as double denim. The suits were all made by Tommy Nutter, who had set up his tailoring business in Savile Row that year with the help of Brian Epstein associate Peter Brown. It was pure coincidence that three of them were wearing his work that day. In a way it's a shame George wasn't completing the picture because nothing could have been more against the cultural grain in that year of tie-dye than a group in coordinated clothing. It's not a very Sixties look at all. If anything, their clothes seemed to be anticipating the Regency cut and aeronautical lapels of the glam decade that was about to begin.

'Something', the first and only single from *Abbey Road*, had a stately confidence about it and immediately galvanised the attention of every singer on the planet who considered themselves a balladeer, attracting covers from Shirley Bassey, whose version went as high as number four in the UK chart in 1970, through Johnny Mathis, Jack Jones, Dionne Warwick and scores of others in its first year to, in 1971, Frank Sinatra. Everybody was getting more confident about putting their own compositions forward. Ringo's personal contribution to the record, 'Octopus's Garden', was inspired by a visit to Sardinia, where a sailor had told him how the creatures would find shiny objects on the seabed with which to decorate their homes.

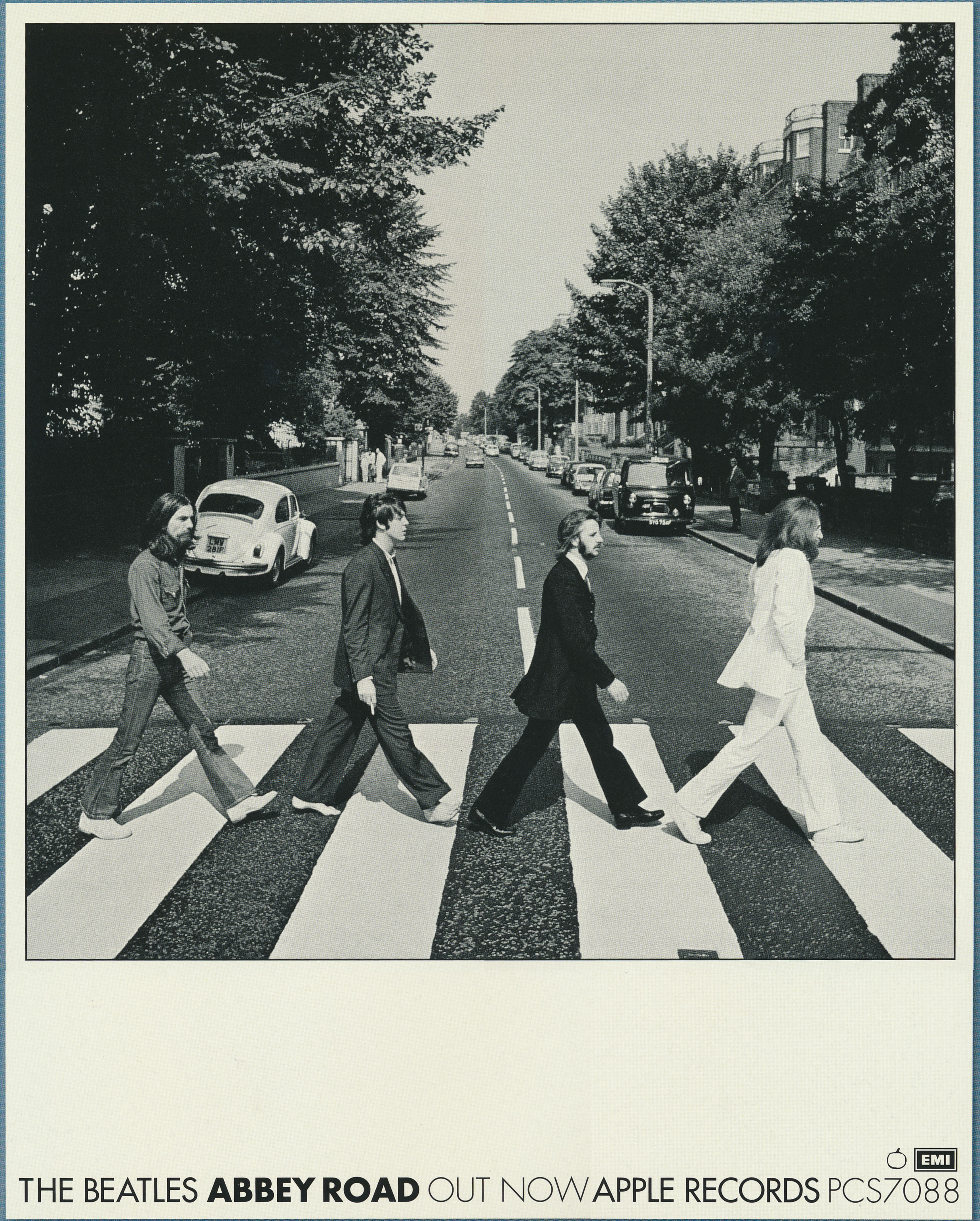
'Something' stepped things up a gear. George's other song on the record, 'Here Comes The Sun', is now in the top three of most-streamed Beatles songs, a mandatory inclusion on anyone's summer playlist. Since the data indicates that the users who favour it most are in their late teens and early twenties, this presumably has little to do with nostalgia.

Abbey Road went straight to number one in the UK and stayed there well into the following year, apart from one week where it was supplanted by The Rolling Stones' newly released *Let It Bleed*. In the United States it took over a month to get to number one, where it then sat atop bestselling albums by Creedence Clearwater Revival and Johnny Cash and the first albums by Blind Faith and Crosby, Stills & Nash. It finally relinquished the number one spot in late December to the second record by Led Zeppelin. But what matters with charts is not how high you go but how long you remain in the running. *Abbey Road* was a stayer. It kept on selling, even in the time when people didn't yet realise that it was the last word from The Beatles. By the middle of 1970, their management was telling the press that it had sold five million copies in the USA, making it The Beatles' most popular album, a position it has continued to hold in the years since, even as LPs were overtaken by first cassettes, then CDs, then downloads and streams, before finally the pendulum swung back to LPs again.

1969 was the year of Woodstock, the Moon landings, the arrival of British troops in Northern Ireland and a terrible slaughter at a smart address in Hollywood. This was subsequently traced to a bunch of hippies led by a man who claimed that messages on The Beatles' recent double album predicted the consumption of America in a war between the races. It was a sad measure of the spell The Beatles cast on people all over the world that things like this happened to them but not to any of their contemporaries.

The first indication of an unsought narrative attaching itself to *Abbey Road* came a couple of weeks after the record's release, when the credulous souls who had been promoting the idea that Paul had died in 1966 and had been replaced by a lookalike began to parse the new cover picture for clues and inevitably found them. They pointed to the fact that Paul was barefoot, that Ringo was wearing funereal black, and even to the registration plate of the VW Beetle in the back of the shot, containing the characters 28IF, this being the age they incorrectly reasoned Paul would have reached if he had lived, to shore up their case. In the face of this kind of tiresome logic, neither good sense nor good taste can long prevail. At the end of October, even the BBC felt moved to send a reporter to Paul's farm in Scotland to get him to confirm that he was indeed alive. This he was happy to do.

Few people actually believed the Paul Is Dead story, but it did show that there was a worldwide community of fans who didn't wish to stop thinking of The Beatles as an inseparable family, maybe even still living in the same bizarre terraced house they had apparently occupied in the *Help!* movie. The four members of the group might be off following their individual interests – Paul at his farm in Campbeltown, John and Yoko conducting their own campaigns, George recording



the Radha-Krishna Temple while preparing for his first solo record, and Ringo appearing in *The Magic Christian* – but they were still seen as a unit.

Once *Abbey Road* was out and they had done their publicity for it, including making a promotional film for 'Something' in which they were each filmed with their significant other, the four people who were The Beatles probably didn't give the album much further thought. Since they never had occasion to play any of it live as a group, there was little reason they would. Most artists stop listening to their records at the very moment that everybody else starts. It's at this precise point that a unique shift takes place, a transfer of interest which almost amounts to a change of ownership. Once a record is out there, it is, in a sense, no longer the property of the musicians who made it. At that point it becomes ours.

This particularly applied in 1969, which was the dawning of the age when the long-playing record began to occupy a unique role in people's lives. At this time, unprecedented numbers of baby boomers went home every night after school or work and just put on LPs. Music was not yet something you could carry around with you. It was not your personal soundtrack. Instead it was something that demanded a certain amount of engagement. Materially it had to be handled with care, turned over at the end of side one and allowed to play to the end of side two. You didn't readily lift the stylus and cherry-pick your favourites. You listened to it in the way it was intended, and what's more you listened to it hundreds – ultimately thousands – of times. You listened to it until it became imprinted upon you; you listened to it until you couldn't imagine it had ever been any other way.

Since, unlike the covers of books or the posters advertising movies, the jacket an LP comes in is regarded as being an integral part of the artistic statement, *Abbey Road* had a unique resonance from the very beginning. Before it even came out, there was one enterprising film producer who happened to pick up a number of old Abbey Road street signs for a pound a time, dating from the time this was part of the Borough of St Pancras, and hoped he might get as much as £25 for them. In the months following the record's release, only the unusually devoted would get out their London *A–Z*, work out that the studio at 3 Abbey Road was only a few minutes down the road from St John's Wood station on the Bakerloo line and they were free to pay a visit, if only to gawp at its exterior. By the middle of the following year, the only Abbey Road street sign still remaining in the area was the one which had survived because it was placed too high up on the wall of a pub to be got at by thieves. At the time, 18-year-old Graham Pratchett from nearby Cricklewood was one of three schoolboys 'of previously good character' who were up in court for being apprehended in Abbey Road at night with a screwdriver, intent on making off with their own souvenir.

Where some members of the public had resorted to petty larceny to associate themselves with *Abbey Road*, some musicians began to pay their own tribute. The first out of the traps was another contender for the best group in the world. Booker T. & The M.G.'s recorded their mainly instrumental version of the album immediately after *Abbey Road* came out and put it out the following year. They called theirs *McLemore Avenue* after the street in Memphis where the Stax studios were sited and had themselves photographed crossing the road in front of it. In 1973, the vocal group New York City dropped in pictures of themselves on another of Iain Macmillan's pictures from The Beatles' session for their own record, *Soulful Road*. In 1988 the Red Hot Chili Peppers walked across it stark naked except for athletic socks on their penises for the cover of their *Abbey Road E.P.* and, in 1990, even Margaret Thatcher, notoriously tin-eared when it came to any aspect of popular culture, submitted to being photographed crossing the zebra during her visit to the studio. By 1996, it had become such an accepted destination for a pilgrimage that the porter in the smart flats opposite no longer batted an eyelid when seeing a lone figure crossing the road utterly naked at five in the morning.

This obsession has only grown over the years. Unlike other classic LP cover photographs with a strong sense of place – *The Freewheelin' Bob Dylan*, the first record by Crosby, Stills & Nash or Ian Dury's *New Boots And Panties!!* – the Abbey Road location has been neither bulldozed by progress nor rendered unrecognisable by gentrification. Thanks to preservation orders, it's remained largely unchanged, which is a rare blessing. This doesn't usually happen. When the producers of the Harry Potter films wanted to provide a place where fans could gather, they had to build one at King's Cross station. Abbey Road, on the other hand, is like an entire film set which has been thoughtfully left behind just for you, your friends and future generations to play on.

It was only gradually that it became one of London's most popular visitor attractions. Following the death of John Lennon in 1980, it furnished one of those places where fans could gather in the expectation of being in the company of kindred spirits. In 1983, when the installation of a new mixing desk in the Studio Two control room necessitated the studio being closed for business for a few weeks, Ken Townsend, who was the manager of the studios at the time, decided to open the place to the general public. The event was called *The Beatles at Abbey Road*, and the studio was set up with some of the equipment which would have been there when The Beatles made their record. Twenty-two thousand visitors flocked in on those days to watch two videos outlining the band's history with the studio. Once the event was over, people's curiosity about the place increased, encouraged by the anniversaries of various Beatle events, most of which seemed to lead back there.

By the mid-1980s, the walls outside the studio were so covered with graffiti that the studio had them painted over. This process still has to be repeated at regular intervals today. The arrival of the TV series *The Beatles Anthology* in the middle of the 1990s only increased people's fascination with the place where all this memorable work had been done. The Britpop bands who arrived at the same time seemed more keen than any earlier generation to associate themselves with the place and with the legacy of The Beatles. At the same time, the arrival of affordable digital cameras meant that more and more people were determined to shoot their own Abbey Road souvenir. The smartphone revolution tipped things over the edge, meaning the rituals could be virtual as well as actual.

There's now an Abbey Road webcam through which you can watch people capering on the crossing at any hour of the day or night. When Paul Cole, the man who can be seen standing by the police van in the background of the original shot, died in Florida in 2008, he was latterly congratulated on having pulled off 'the world's greatest photobomb'. This kind of thing only happens with The Beatles. The Abbey Road shot started off as a way of getting something accomplished with a minimum of fuss. Now the





future had come to meet it, and it was apparently the definitive example of something it never dreamed of becoming. It was a meme.

Since its release, *Abbey Road* has been variously issued as a cassette, an eight-track, a CD, a download and a stream, but it remains at its heart a long-playing record. You knew where you were with a long-playing record. Long-playing records had sides. The first side was generally the place where you set out your stall. It was often where you put the songs you expected to be played on the radio. Once you had turned the record over and settled down to side two you were preparing yourself for some kind of big finish. As artists loosened up further as the decade progressed, the end of the second side was often where they placed their departures. When Bob Dylan released *Highway 61 Revisited* in 1965, he put 'Desolation Row' at the album's end, where listeners could wonder at the unprecedented eleven minutes of its length.

One of the characteristics of the age of the LP was the way that listeners absorbed the running order as well as the songs. You couldn't hear the end of 'Got To Get You Into My Life' without anticipating the beginning of 'Tomorrow Never Knows'. Decisions about the running order may have been made at the last minute, but once people had listened to that sequence 40 times it was hard-wired into them. The second side of *Abbey Road* seemed to have been made with this in mind.

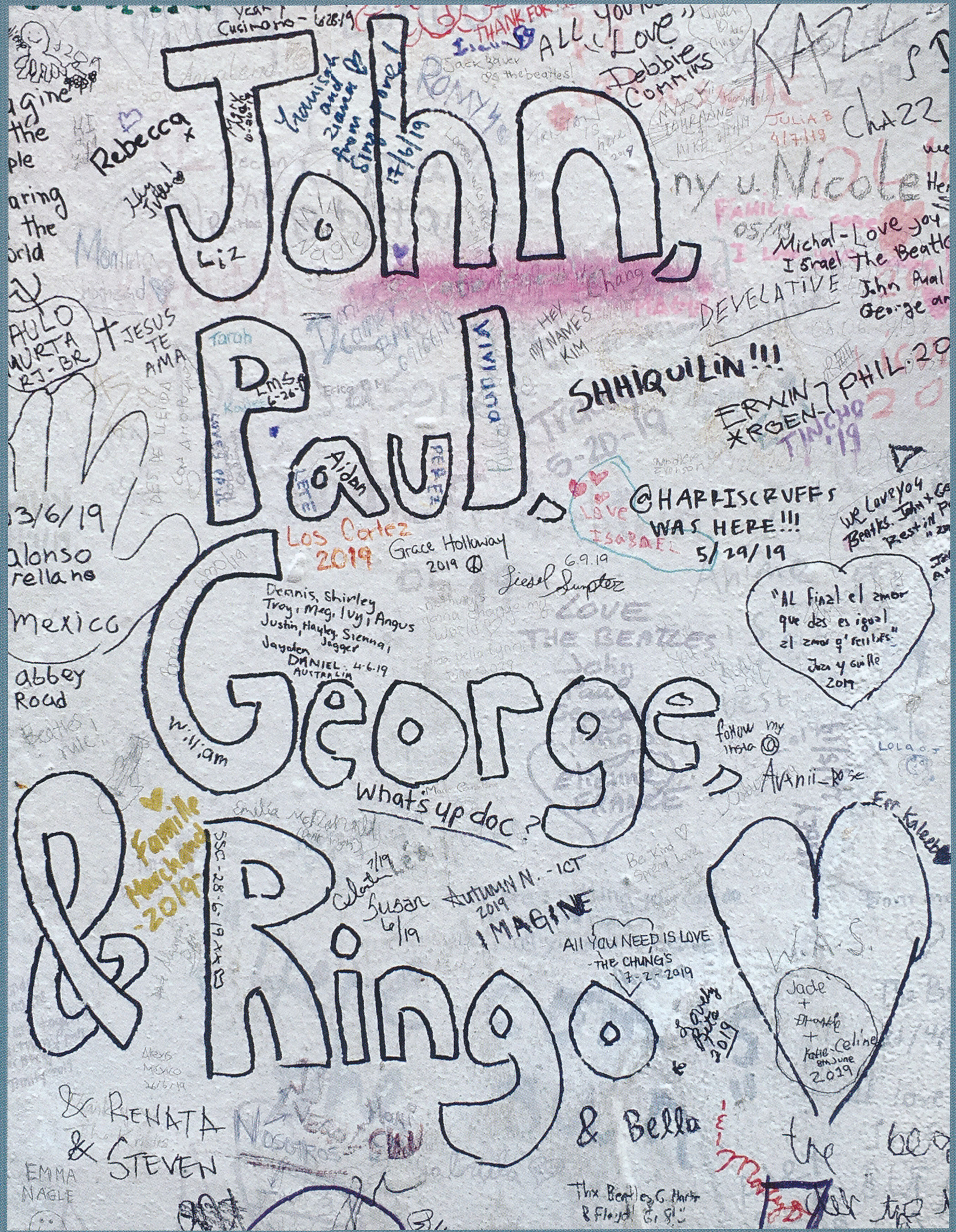
You could tell a lot just from looking at the playing surface. There were no track bands indicating individual songs. Whereas second sides were often downbeat, the *Abbey Road* medley, which wasn't named 'The Abbey Road Suite', as it might have been in some groups' hands, wasn't like that. It's full of auspicious beginnings. The moment it feels as though it might droop it comes back for another of those fresh starts: the slashing chords of 'Polythene Pam'; the gathering tension just before 'She Came In Through The Bathroom Window' when 'Oh, look out!' leads to an opening line so arresting, so perfect, so complete it hardly needs following with a song; the hymn-like chords that begin 'Golden Slumbers'. Gathered in this place, for no good reason other than *it works*, is all the joie de vivre of the previous seven years. Because it covers all their bases, because it perfectly embodies the individual attributes of both John and Paul, the second side of *Abbey Road* remains the best answer to the eternal challenge of explaining The Beatles to a Martian.

Bart van Poppel first heard *Abbey Road* as a 13-year-old living in the Netherlands. 'I listened to it ten times a day,' he remembers. Bart is now the musical director of The Analogues, a group whose labour of love it is to perform The Beatles' records live in a way they could never be performed at the time. As the 50th anniversary approached, he was in the middle of rehearsals for the band's first performance of *Abbey Road*, and for the first time they had played the medley all the way through, which was an emotional experience for anyone who had grown up with it written on their soul. The Analogues approach their craft in much the same way as classical musicians setting out to play Bach as Bach would have heard it. They comb the world for the last remaining electric harpsichord to replicate the precise original sound of 'Because' as best they can. They also recognise that it's important to reproduce whatever the listeners heard during their repeated exposures to the LP experience. 'We even copy the mistakes,' he says. 'If there's the odd stray bass note in "Oh! Darling", we play it. These little imperfections, when you've heard them so many times, they become part of what you love about it. When we play these things in front of an audience, most people have tears in their eyes because they never expected in their lives they would be able to hear this music played live.'

Fifty years on from the release of *Abbey Road* is a long time. If we were to measure 50 years back from its original release, that would take us to just after the end of the First World War. It's a long time and a lot of change. Many aspects of 1969 would seem incomprehensible to us today. A night of TV from that era would be unwatchable. Few of the people crossing Abbey Road today are smoking. They live in a different world with different mores. And yet *Abbey Road* endures. Abbey Road the studio endures, probably because of its historical association with that record. It's the one studio in London that's doing the same job at the same address as it was 50 years earlier. It doesn't actually need a preservation order because it is preserved in all our hearts.


Time has been kind to *Abbey Road*. One of the reasons time has been kind to it is that the subsequent 50 years have not thrown up a great deal that is superior to it. That was something we didn't know at the time. Nor did we know that *Abbey Road* was, give or take the eventual release of *Let It Be*, going to be their swansong. When that became clear, there were a variety of reactions. There were some Ultras who felt that The Beatles were such a part of our lives that the four people who actually were The Beatles had no right to bring The Beatles to an end. Most of us were just happy that they'd had such a good run. Most of us didn't think it was worth extending that run if it was to be at the price of making any of them miserable.

At the time we thought they'd had a long career. In 1969, seven years as a top recording act seemed a long time. At the time we neither knew nor suspected that so many of their peers would keep going for ten, 20, even 50 years and that rock bands, who were supposed to have the life expectancy of mayflies, would end up lasting longer than banks. We didn't suspect that The Beatles were doing us the greatest possible service by getting out at the top of the curve. What's more they were doing it with a record that climaxes with a ringing advertisement for the same sense of warmth and well-being that Derek Taylor had predicted would be sensible to the children of the future when he wrote the sleeve note of *Beatles For Sale* in 1964.



We didn't know that the thing they were leaving us with, apart from the music, was the Greatest Story in Pop. Most bands don't have a story. Most bands have careers. Careers are rarely inspiring. The defining characteristic of a story, any story, is that it has an ending. That's what makes it a story. In this case, the music goes on for ever but the story has an ending. The story of The Beatles is the best story in pop. *Abbey Road* is the ending that story deserved.





ABBEY ROAD
CD ONE – 2019 Mix

1. COME TOGETHER
2. SOMETHING*
3. MAXWELL'S SILVER HAMMER
4. OH! DARLING
5. OCTOPUS'S GARDEN+
6. I WANT YOU (She's so heavy)
7. HERE COMES THE SUN*
8. BECAUSE
9. YOU NEVER GIVE ME YOUR MONEY
10. SUN KING
11. MEAN MR MUSTARD
12. POLYTHENE PAM
13. SHE CAME IN THROUGH THE BATHROOM WINDOW
14. GOLDEN SLUMBERS
15. CARRY THAT WEIGHT
16. THE END
17. HER MAJESTY

ABBEY ROAD
CD TWO – Sessions

1. I WANT YOU (She's so heavy) (Trident Recording Session & Reduction Mix)
2. GOODBYE (Home Demo)
3. SOMETHING (Studio Demo)*
4. THE BALLAD OF JOHN AND YOKO (Take 7)
5. OLD BROWN SHOE (Take 2)*
6. OH! DARLING (Take 4)
7. OCTOPUS'S GARDEN (Take 9)+
8. YOU NEVER GIVE ME YOUR MONEY (Take 36)
9. HER MAJESTY (Takes 1–3)
10. GOLDEN SLUMBERS / CARRY THAT WEIGHT (Takes 1–3)
11. HERE COMES THE SUN (Take 9)*
12. MAXWELL'S SILVER HAMMER (Take 12)

ABBEY ROAD
CD THREE – Sessions

1. COME TOGETHER (Take 5)
2. THE END (Take 3)
3. COME AND GET IT (Studio Demo) #
4. SUN KING (Take 20)
5. MEAN MR MUSTARD (Take 20)
6. POLYTHENE PAM (Take 27)
7. SHE CAME IN THROUGH THE BATHROOM WINDOW (Take 27)
8. BECAUSE (Take 1 – Instrumental)
9. THE LONG ONE (Trial Edit & Mix – 30 July 1969) (medley: You Never Give Me Your Money, Sun King, Mean Mr Mustard, Her Majesty, Polythene Pam, She Came In Through The Bathroom Window, Golden Slumbers, Carry That Weight, The End)
10. SOMETHING (Take 39 – Instrumental – Strings Only)*
11. GOLDEN SLUMBERS / CARRY THAT WEIGHT (Take 17 – Instrumental – Strings & Brass Only)

ABBEY ROAD
BLU-RAY AUDIO

1. COME TOGETHER
2. SOMETHING*
3. MAXWELL'S SILVER HAMMER
4. OH! DARLING
5. OCTOPUS'S GARDEN+
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Dolby Atmos
96kHz/24 bit High Res Stereo,
96kHz/24 bit DTS-HD Master Audio 5.1



John Lennon
Paul McCartney
George Harrison
Ringo Starr

Special thanks: Yoko Ono Lennon and Olivia Harrison
Executive Producer: Jeff Jones

Project Producers: Jonathan Clyde and Guy Hayden

Original Album and Sessions recordings:
Production: George Martin
Orchestrations: George Martin
Additional Production: Chris Thomas
Principal Engineers: Phillip McDonald, Geoff Emerick, Jeff Jarratt, Glyn Johns, Tony Clark, Ken Scott
Additional Engineers: John Kurlander, Alan Parsons, Nick Webb, Chris Blair, Richard Lush, Steve Vaughan, Barry Sheffield, Richard Langham

2019 Mixes
Producer: Giles Martin
Mix engineer: Sam Okell
Sessions mixed by: Giles Martin, Chris Sheldon and Sam Okell
Stereo Mastering Engineer: Miles Showell
Sessions Mastering Engineer: Alex Wharton
5.1 and Atmos Mastering Engineer: Emily Lazar
Transfer Engineer: Matthew Cocker
Mix Assistant: Stefano Civetta
Audio Restoration: Simon Gibson
Project Management: Adam Sharp
Archive Tape Research: Kevin Howlett, Mike Heatley

Art Director: Darren Evans
Photo Editing and Research: Aaron Bremner and Dorcas Lynn
Copy Editor: Steve Tribe

Blu-ray Production: Trish McGregor
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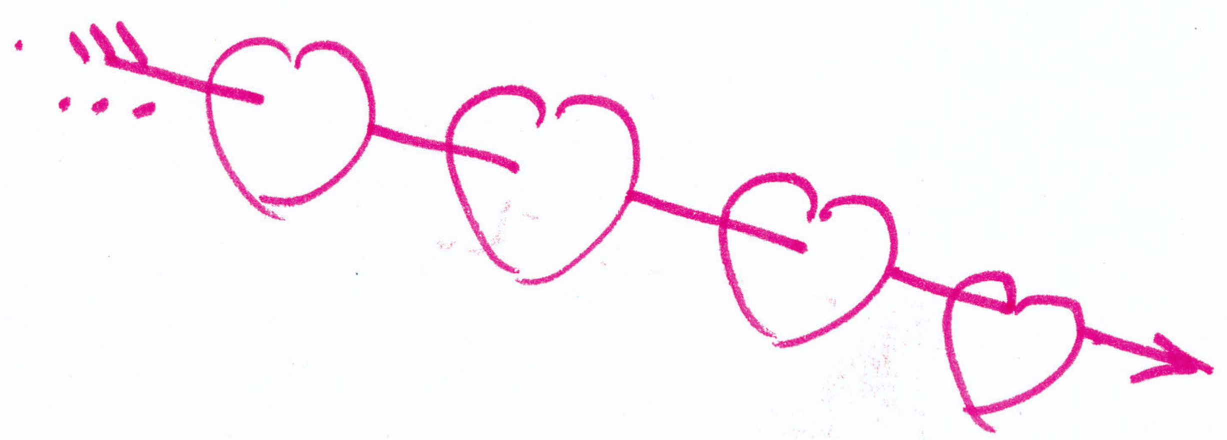
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And in the end
The love you take
is equal to
The love you make.



ABBEY ROAD
SESSIONS

ABBEY ROAD
SESSIONS

BEATLES

ABBEY ROAD N

ABBEY ROAD
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COME AND GET IT
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SOMETHING (Take 39–
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GOLDEN SLUMBERS /
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(Take 17–Instrumental–
Strings & Brass Only)

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– Dolby ATMOS
– 96kHz/24bit DTS-HD
Master Audio 5.1
– 96kHz/24 bit High Res Stereo

Blu-ray audio only: Dolby ATMOS – 96kHz/24 bit DTS-HD Master Audio 5.1 – 96kHz/24 bit High Res Stereo,
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Universal International Music B.V. Gerrit Van Der Veenlaan 4,
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